MAXIMUMROCKNROLL

#228 $3 MAY 2002

20 YEARS AND NOT A DAMN THING'S CHANGED!

INSIDE:
CHEETAH CHROME
CAUSTIC CHRIST
HAYMAKER
LACK OF KNOWLEDGE
STARDUMB RECORDS
STRONG INTENTION
31G RECORDS

MAXIMUM ROCKNROLL 12x
#228; MAY 05
7 50634 00447 8 $3.00
biquity Distributors, Inc.

MAXIMUMROCKNROLL TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 (or so...) lists of stuff we review.

ROB COONS
- V/A-Histeria-LP
- MUNICIPAL WASTE/CRUCIAL UNIT-split LP
- FACE UP TO IT/CRUCIAL SECTION-split EP
- TRAGEDY-Can We Call This Life?-EP
- BRODY'S MILITIA-Violence Solves Some-EP
- TEAR IT UP-Nothing to Nothing-LP
- KRIGSHOT-Orebro Mangel-LP
- SCHOLASTIC DETH-Revenge-EP
- DOWN IN FLAMES-West Coast Tour 2002-LP
- V/A-Hardcore Amerika-CD

ARWEN CURRY
- APC-Shut Up-10"/SMZB-Wuhanpunk-EP
- V/A-No Idea 100: Redefiling Music-LP
- V/A-Industriestr.-LP/STATISTICS-EP
- NO MURDER/FAZED-split LP
- SIN DIOS-LP/ONE LEAF/URCHIN-split EP
- V/A-Histeria-LP/BREAKfAST-EP
- TRAGEDY-Can We Call This Life?-EP
- TOTALITÄR-Spela Bort Allt-EP
- FACE UP TO IT/CRUCIAL SECTION-split EP
- CRISPUS ATTUCKS-¡Yo Pého!-EP

JONATHAN FLOYD
- MANIC HISPANIC-live
- GO NUTS-live
- TEAR IT UP-Nothing to Nothing-LP
- SIN DIOS-Alerta Antifascista-LP
- ROCKET FROM THE TOMBS-2xLP
- GBH-Reissue-CDs
- BREACH-Godbox-CD
- DIRTBOMBS-live
- LOPEZ-CD
- MALAS CARTAS-Sulias Guerras-CD

JEFF HEERMANN
- MASONICS-Masonic Machine Turns-CD
- DIRTY SWEETS-Bubblegum Damaged-LP
- MOONEY SUZUKI-Electric Sweat-CD
- LES DIRTY FRENCHMEN-You A Cop-45
- BLOW TOPS/DIXIE BUZZARDS-split EP
- MISTREATERS-No More-45
- SHRINKS-My Mind's Gone-EP
- BUFF MEDWAYS-Tribute to Daggermen-EP
- THE EASY LIVIN'-Dead End Radio-LP
- ROCKET FROM THE TOMBS-2xLP

TOM HOPKINS
- URO-Revolutions-EP/CRISPUS ATTUCKS-EP
- KRIGSHOT-Orebro Mangel-LP
- STATISTICS-We Will Win-EP
- BREAKfAST-EP/RIFFS-Such A Bore-EP
- DOWN IN FLAMES-LP & live
- FROM ASHES RISE-live/TRAGEDY-EP
- ONE LEAF/URCHIN-split EP
- TEAR IT UP-Nothing to Nothing-LP
- TOTALITÄR-Spela Bort Allt-EP
- NOFX/RANCID-split LP/NAZTI SKINS-EP

CAROLYN KEDDY
- LES DIRTY FRENCH MEN-You A Cop?-45
- DIRTY SWEETS-Bubblegum Damaged-LP
- MISTREATERS-No More-45
- LE SHOK-S&M-EP/MONACLES-LP
- BUFF MEDWAYS-Tribute to Daggermen-EP
- DYNAMITE ANNA & THE BONE MACHINE/MELT BANANA-EP
- V/A-Guillotined at the Hangar-LP
- BLOW TOPS/DIXIE BUZZARDS-split EP
- TRAGEDY-Can We Call This Life?-EP
- DIRTBOMBS/DEAD MOON-live

DULCINEA LOUDMOUTH
- DEADLY SNAKES/DIRTBOMBS-live
- BLOW TOPS/DIXIE BUZZARDS-split EP
- DYNAMITE ANNA & THE BONE MACHINE/MELT BANANA-EP
- DIRTY SWEETS-Bubblegum Damaged-LP
- THE EASY LIVIN'-Dead End Radio-LP
- SPYS-Original Punk Rock From Canada-LP
- ANTISEEN-Screamin' Bloody Live-2xLP
- LES DIRTY FRENCH MEN-You A Cop?-45
- LE SHOK-S&M-EP
- MONACLES-LP

RAY LUJAN
- SCARPER-Wildcat Strike-CD
- ANNALISE-Versus Everything-CD
- LEG-Must I-EP
- POP VANDALS-Generation-CD
- INNER CONFLICT/JUGGLING JUGULARS-EP
- MILLOY-Belt Up-CD/SPYS-LP
- NOFX/RANCID-split LP/LE TIGRE-live
- CIGARETTES-Wil Damage Your Health-LP
- JERK MAGNET-Seven Minutes-CD
- ROCKET FROM THE TOMBS-2xLP

SUBSCRIPTIONS: (postpaid prices)
- US: $3 each. 6 issue sub for $18. If you're in California, send $19.49 (tax).
- Canada: $4 each (air) or $3 (surface). 6 issue sub for $24 (air) or $18 (surface). (US dollars)
- Mexico: $4.50 each (air) or $5 (surface). 6 issue sub for $27 (air) or $30 (surface).
- Western Europe: $8 each (air) or $4 (surface). 6 issue sub for $48 (air) or $24 (surface).
- Japan, Australia, New Zealand: $9 each (air) or $4.50 (surface). 6 issue sub for $54 (air) or $27 (surface). (US dollars)
- Everywhere else: $8 each (air) or $5.50 (surface). 6 issue sub for $48 (air) or $33 (surface).

Let us know which issue to start with!

BACK ISSUES AVAILABLE: Back issues #148, 150-154, 156-159, 161-163, 166-181, 184-227 are as stated above in subscription info. See page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In (with payment): by 15th of previous month–NO LATER!!!
Issue out: by 2nd week of following month.

★★ AD RATES & SIZES!! ★★
1/6 page: (2 3/8" x 5") $25
1/3 page long: (2 3/8" x 10") $70
1/3 page square: (5" x 4 7/8") $80
1/2 page: (7 1/4" x 5") $125

AD CRITERIA: We will not accept major label or related ads, or ads for comps that include major label bands. We reserve the right to refuse ads for any reason at any time. Send ads properly sized on paper.

CLASSIFIEDS: NEW PRICE! $2 for a maximum of 40 words. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Mike Thorn

SELL MRR AT GIGS: Within the US, we'll sell them to you at $1.50 each ppd, cash up front. Contact us for non-US orders. Must order five or more of the same issue.

NEWSSTAND circulation through Big Top Newsstand Services, a division of the IPA. For more information call (415) 643-0161 or fax (415) 643-2983 or E-mail: Info@BigTopPubs.com. Also available from: No Idea, Sound Idea, Revolver, Dutch East, Get Hip, Smash, Subterranean, Last Gasp, See Hear, Cargo, Armadillo, Ubiquity, Choke Inc, Desert Moon, and Marginal.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415) 923-9814
maximumrnr@mindspring.com
(use this mainly for comments & letters. Use phone for ads & other business stuff)

MAXIMUMROCKNROLL

TOP 10

Please send us records (2 copies of vinyl, if possible–one for MRR and one for reviewer), or CD-only release. See records section for where to send tapes.

ALLAN MCNAUGHTON

SCHOLASTIC DETH-EP/CONFLICT-LP	V/A-Christmas Fisting-EP/GHOULIES-EP
SIN DIOS/INTOLERANCE-split EP	ROCKET FROM THE TOMBS-2xLP
ONE LEAF/URCHIN-split EP/SIN DIOS-LP	MELT BANANA/LOCUST-EP/V/A-Histeria-LP
INNER CONFLICT/JUGGLING JUGULARS-EP	LE SHOK-S&M-EP/DOWN IN FLAMES-LP
SMZB-EP/TEAR IT UP-LP/LE TIGRE-live	MUNICIPAL WASTE/CRUCIAL UNIT-split LP

WILLIE NELSON

GRANT HART-live/CHAINSAW-EP	SCHOLASTIC DETH-Revenge-EP
VORKRIEGSJUGEND-Vaterland-LP	NO MURDER/FEAZED-split LP
MUNICIPAL WASTE/CRUCIAL UNIT-split LP	KNALLKOPF/STATELESS IN THE UNIVERSE-LP
FACE UP TO IT/CRUCIAL SECTION-split EP	MIGRA VIOLENTA/DISARM-split EP
TOTALITÄR-Spela Bort Allt-EP	V/A-Hardcore Amerika-LP

DONNA POOLE

KUNG FU KILLERS-Burning Bush-EP	STATISTICS-We Will Win-EP
LEG-Must I-EP	TOTALITÄR-Spela Bort Allt-EP
SCHOLASTIC DETH-Revenge-EP	RIPPERS-No Mört-LP
CLOSE CALL-Too Close-EP	DOWN IN FLAMES-West Coast Tour 2002-LP
GHOULIES-Turn the World Around-EP	V/A-Histeria-LP

BRUCE ROEHRS

V/A-United Worldwild-EP/BUSINESS-45	LAST WARNING-Sintiendo El Odio-CD
ANTISEEN-Screamin' Bloody Live-2xLP	ROTTEN BOI!S/DISGORGE-split CD
BIER KAMPF-Cuore Duro-CD/CLEATS-CD	SOCIAL COMBAT-First Strike-CD
SUBURBAN REBELS-Nacidos Para-CD	ALTA TENSION-CD
FRONTKICK-Los Rechazados de Berlin-CD	DESKONTENTO JUVENIL-Siempre Que-CD

MIKE THORN

TOTALITÄR-Spela Bort Allt-EP/SIN DIOS-LP	SIN DIOS/INTOLERANCE-split EP
INNER CONFLICT/JUGGLING JUGULARS-EP	URO-EP/COUNTER ATTACK-LP/FLEAS & LICE-LP
V/A-Neder Thrash-EP/CHAINSAW-EP	V/A-Histeria-LP/NO MURDER/FEAZED-split LP
BREAKfAST-EP/FROM ASHES RISE-live	MUNICIPAL WASTE/CRUCIAL UNIT-split LP
TRAGEDY-EP/TEAR IT UP-LP/RECKLESS-LP	KNALLKOPF/STATELESS IN THE UNIVERSE-LP

RYAN WELLS

V/A-Guillotined at the Hangar-LP	LE SHOK-S&M-EP/ERASE ERRATA-live
CIGARETTES-Wil Damage Your Health-LP	SHRINKS-My Mind's Gone-EP
V/A-Christmas Fisting-EP	ROCKET FROM THE TOMBS-2xLP
BUFF MEDWAYS-Tribute to Daggermen-EP	KOOPAS-When Opposites Attack-EP
BLOW TOPS/DIXIE BUZZARDS-split EP	MISTREATERS-No More-45

KENNY KAOS/REMA YOUNG

SHRINKS-My Mind's Gone-EP	CIGARETTES-Wil Damage Your Health-LP
V/A-Expression Vol. 2-zine & CD	DIRTY SWEETS-Bubblegum Damaged-LP
LE SHOK-S&M-EP	WOHLSTANDSMÜLL-Blut Poso-EP
BUSINESS-Hell 2 Pay-45	LES DIRTY FRENCH MEN-You A Cop?-45
ELECTRIC FRANKENSTEIN-Get Off-EP	GHOULIES-Turn the World Around-EP

ZINE TOP TEN

Me & Mr. T #2	Lightening Bug #8
Destroy What Bores You #1	Nosedive #11
949 Market	R'lyeh Rising #7
The Rattlesnake #2	Recluse Zine #5
Doris #19	Slingshot #74

ZINE SHITWORKERS

Peter Avery, Aragorn, Michelle Barnhardt, Jerry Booth, Tim Brooks, Amy Browne, Kat Case, Karoline Collins, Robert Collins, Rob Coons, Carl Cordova, Paul Curran, Andy Darling, Mikel Delgado, Aaron Detroit, Adrienne Droogas, Jonathan Floyd, Gardner Fusuhara, Jeff Glave, Doug Grime, Jax Grime, Katja Gussmann, Lance Hahn, Chris Hall, Harald Hartmann, Jeff Heermann, Missy Hennings, Tom Hopkins, Vince Horner, George Impulse, Chloe Jensen, Kenny Kaos, Carolyn Keddy, Melissa Klein, Dulcinea Loudmouth, Gabe Lucas, Michael Lucas, Ray Lujan, Jesse Luscious, Hal MacLean, Bobby Manic, Timojhen Mark, Jeff Mason, Tobia J. Minckler, Allan McNaughton, Jennifer Mushnick, C. Nellie Nelson, Mimi Nguyen, Joshua Peach, Donna Poole, Roy Rahlfling, Sandra Ramos, Spencer Rangitsch, Trent Reinsmith, Casey Ress, Will Risk, Bruce Roehrs, Heather Ryan, Sara Sandberg, Denise Scilingo, Andrew Scott, Steve Spinali, Jessie Trashed, Max Tremblay, Maryjane W., Ryan Wells, Shane White, Jeff Yih, Rema Young, Gordon Zola

ZINE CONTRIBUTORS

Mykel Board, Nathan Berg, Bill Florio, George Tabb, Ted Rall, Renae Bryant, Mark Murrmann, Mark Hanford, Felix Von Havoc, Jose Palafox, Scott Soriano, John Ringhoff, Dave Dictor, Chris(tine) Boarts, Jessica Mills, CrimethINC, Chris Bickell, Tony Arena, Wells Tipley, Jason Valdez, Erin Yanke, Queenie, Henry Yu, Steve Wiltse, Gord Deranged, Brandon McCoy, Mike Rodemann, Adam Gnade, Jesse Edelman, Jacen Beers, Jeb Branin, Lucha, Vampiro, John Cincinnatti, Ryan Hughes, Missy Wright

ZINE COORDINATORS

Arwen Curry, Mike Thorn

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#148/Sept '95. Soda Jerks, Toe Rag, Thorazine, Sacred Straight, Wizo, Opposition Party, Moody Jackson, Adversives, Opcion Crucial, Rebel, Rebel, Teen Idols, Walking Ruins.

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers.

#151/Dec '95. Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, Stains, Varukers, Pist, Terrible Virtue.

#152/Jan '96. Delilah Jacks, Battalion of Saints, Bottom Feeders, Turbonegro, Murder Junkies, Junior, Assfort, Retch Records, Com-Fract, Dead End Kids.

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, ADZ, Oxymoron, NOTA, Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes.

#154/Mar '96. Motards, Subincision, Stisism, Donnas, Stallions, Count Backwards.

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids.

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal.

#157/June '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Brats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab.

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter, Haters, The Process, Brother Inferior, Judge Nothing, Break-ups, Not For Rent.

#159/Aug '96. Smugglers, Brand New Unit, Tone Deaf Pig-Dogs, Round Ear Spocks, David Hayes/Very Small Recs, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid.

#160/Sept '96. Automatics, Boycot, Toast, Morning Shakes, Mormons, John Q. Public, Sex Offenders, Ballgagger, Business, Apocalypse Babys, Good Riddance.

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts.

#162/Nov '96. Phantom Surfers, Candy Snatchers, the Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemtion 87, Torture Kitty.

#163/Dec '96. Last Sons of Krypton, Prostitutes, Wig Hat, Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, Zeros, Deadcats, Teen Idles.

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew.

#167/Apr '97. Grand Theft Audio, No Fraud, Gauze, Nobodys, Sloppy Seconds, Danko Jones, Viceroys, Forgotten.

#168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit.

#169/June '97. Hand Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halflings, The Old Man, Deface.

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hoodrat.

#171/Aug '97. Strychnine, Idiots, Pelado Recs, Misanthropists, Racetraitor, Violent Society, Knuckleheads.

#172/Sept '97. Withdrawals, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It.

#173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, Bristols, My 3 Scum, Space Shits, Pessimiser Recs, Reclusives, Nick Qwik.

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, Education theme issue.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes.

#176/Jan '97. Scared of Chaka, Voorhees, Stalingrad, Upstairs People, Squid Boy, Izgoy, Beltones, Sky Grain, 1,4,5s, Ducky Boys, JCCCamp.

#177/Feb '98. Superfly TNTs, Submachine, Dropout, Society Gone Madd, Pinhead Circus, Ann Beretta, Blackbird, Naive, Useless ID, Quarantine.

#178/Mar '98. Economics issue. Forgotten Rebels, Dirtys, Josh Collins, American Steel, Letterbombs, Gyogun Rend's, Go-Devils, Room 41, Tone Deaf Pig Dogs, Garage Rats

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag.

#180/May '98. Reinforce, Discontent, TV Killers, Slack Action, Eyeliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, Jack Saints, Stray Bullets.

#181/June '98. Grapefruit, Druggies, Stiletto Boys, All Bets Off, Bonecrusher, Summerjack, Cell Blck 5, DDI, Normals, Pirate Radio issue.

#184/Sept '98. Absentees, Devoid of Faith, UXA, Ümlaut, Four Letter Word, Streetwalkin' Cheetahs, Ricanstruction, Libertine, Indecision, Snarkout Boys.

#185/Oct '98. Traitors, Wimpy Dicks, Armed & Hammered, Dylan McKays, NME, Tezacrifco, Worm, Roswells, Raxola, Beatnik Termites.

#186/Nov '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads.

#187/Dec '98. Real Kids, Sawn Off, Cretins, Spider Cunts, Heroines, Third Party, No Class, Skabs.

#188/Jan '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA.

#189/Feb '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat, Halfways, Hot Rod Honeys, DeRita Sisters.

#190/Mar '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt.

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode.

#192/May '99. Los Crudos, Burning Kitchen, Henry Fiat's Open Sore, Polythene, Kangaroo Recs.

#193/June '99. Munster Recs, DS-13, Safety Pins, Pussycats, Piolines, False Alarm, Darlington, Bad Stain, Bodies, Houseboy, Mullets.

#194/July '99. Deathreat, Last Match, God Hates Computers, Fokkewolf, Flesh Eating Creeps, Aside, Hoppin' Mad, Kid Dynamite, Thee Outcasts.

#195/Aug '99. Moral Crux, RC5, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres..

#196/Sept '99. Hopscotch, Catharsis, Orchid, The Pricks, Grissle, Product X, Reaching Forward, Emerge, Third Degree, "Epicenter Zone '90-'99".

#197/Oct '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Recs.

#198/Nov '99. Hail Mary, Pressure Point, Bump 'N Uglies, The Victims, A//Political, Outlast

#199/Dec '99. Locust, Ratos de Porao, USV, Razlog Za, G-3, Swarm, WHN?, Mt. St. Helens, Black Cat Music, Enemy Soil.

#200/Jan '00. American Steel, Curse, Gee Vaucher, Hers Never Existed, Cometbus, Active distro, Toxic Narcotic, MRR #100-200.

#201/Feb '00. Beerzone, Towards An End, Daybreak, "Best Punk Singles of the '90s," the WTO riots in Seattle.

#202/March '00. KTMWQ, Real Estate Fraud, Strike Out, Broken Rekids, the Haggard, GC5, Gore Gore Girls, the Catheters.

#203/April '00. Spazz, Slang, *Slug & Lettuce* zine, *Suburban Voice* zine, As We Once Were, Red Angel Dragnet, Four Letter Words, Slampt Records, the Wednesdays, the Fuses.

#204/May '00. Cocksparrer, Talk Is Poison, Red Scare, Put Downs, Out Cold, Geraldine, Michael Knight, CBGaV, Pillage People.

#205/June '00. Punks With Kids special. Skudz, 50 Million, Legion, Wilbur Cobb, Coalition.

#206/July '00. Drunk, ESL, Ambition Mission, Lord High Fixers, Cripple Bastards, Dig Dug, Federation X, Amulet, Valentine Killers.

#207/Aug '00. Harum Scarum, Raw Power, Unseen, Pekinska Patka, Hudson Falcons, Dementia 13, Confine, Allergic to Whores.

#208/Sept '00. Le Shok, the Commies, the Chemo Kids, Day of Mourning, Affront, Diaspora, Whippersnapper, Hopeless/Sub City, Prank, Countdown to Oblivion

#209/Oct '00. Loose Lips, Godstomper, Peace of Mind, FYP, I Farm, Annalise, Cattle Decapitation, Riot/Clone.

#210/Nov '00. J Church, Profane Existence, Pezz, Pre-Teens, Templars, This Machine Kills, Subtonix, OB.

#211/Dec '00. Fly & Seth Tobocman, Anti/Dogmatikss, Hissyfits, Aus Rotten, Media Blitz, Rocks, Hospital Food, Falsies, White Stripes, 9 Shocks Terror, Tijuana Bibles.

#212/Jan '00. Avail, Born Dead Icons, From Ashes Rise, the Voids, the Guilty Pleasures, xLimpwristx, Chachi on Acid.

#213/Feb '01. Fun People, Onward to Mayhem, Ugly Pop, Midnight Evils, Atrocious Madness, Bread & Water, Josh Peach, Zodiac Killers.

#214/Mar '01. Crispus Attucks, Fetish, Lifes Halt, Mr. Roboto, Dream Dates, Satan McNugget, Havoc, Briefs.

#215/April '01. No Means No, Vitamin X, Injections, Y, Dils, Last In Line, Don Austin, Deranged Records

#216/May '01. Propagandhi, Angelic Upstarts, Discordance Axis, Ruination, Photographer: Chris Boarts, Strap-Ons, Lynnards Innards

#217/June '01. Joey Ramone R.I.P., Tear It Up, Skitsystem, The Pattern, CrimethInc., Esperanza, The Chicago Blackout, Photographer: Ace

#218/July '01. Guyana Punchline, Les Sexareenos, The Devil Is Electric, Red Monkey, White Collar Crime, Forca Macabra, The Ataris, Suicide, The Mob

#219/Aug '01. "Fix It!" cycling article, Crucial Unit, Lost Sounds, Lombardies, Flowers in the Dustbin pt. 1, Casualties, Resinators, *P.U.N.K.*, Slaughter & the Dogs, Anti-Flag, Dontcares, S'Bitch.

#220/Sep '01. Latin American Issue. Aubuso Sonoro, Anti-Todo, Fuerza X, Apatia No, Manganzoids, Demencia, Sick Terror, Tocatta y Bulla, NTN, Argies, Reconcile, Anti-Korpus, Ruido De Odio, Los Pepiniyos, Rebelion Disidente, Brazil Scum , Kim Bae Photo Essay.

#221/Oct '01. Tales from the G8 Summit, Reflections, Soophie Nun Squad, Totalitär, True North, Wontons, Sin Dios, Bottles & Skulls, Scarred For Life, Flowers in the Dustbin pt. 2, Remains of the Day, Ritchie Whites, B'67.

#222/Nov '01. Dios Hastio, Tragedy, Four Letter Word, *Salad Days* author Charles Romalotti, Very Metal, Maurice's Little Bastards, the Rotters, MDC Brazilian tour diary, the Cravats, JR Ewing, Dutch scene report, extended news section, "Globalization Rhetoric & Reality,"

#223/Dec '01. "US Policy in the Middle East," "Revisiting 1948," Manifesto Jukebox, Good Riddance, Pokers, Viimenen Kolonna, Bluebloods, Vitamin X tour diary, Flakes, Pg. 99, the Mob, 7 Days of Samsara.

#224/Jan '02. "Legislation Since Sept. 11," Rendencion 9.11, Metro Youth, Severed Head of State, Piranhas, Paraf, Backstabbers, Inc, An Albatross, Citizen Fish Tour, SPAM Records, the Virus, Action Time.

#225/Feb '02. Lengua Armada, Breaker Breaker, 3 Yrs. Down, Scrotum Grinder, Turun Tauti, Flux Of Pink Indians, Holding On, Pauki, 86'd, See You In Hell, Red Light Sting, Nazis From Mars, Scare Tactic.

#226/Mar '02. Queer punk special issue. Vaseline, Quails, Skinjobs, Italian queer punk report, Vaginal Davis, Feelings on a Grid, Sissies, Scott Free, Dumba, Columns.

#227/Apr '02. SOLD OUT!!!

You Want Back Issues? ...We've Got Yer Back Issues Right Here.

buy 3, the 4th is free!

$3 dollars each from → maximumrocknroll po box 460760 san francisco, ca 94146-0760

DEAR MAXIMUMROCKNROLL READERS,

As you may have already heard, MAXIMUM ROCKNROLL has recently parted ways with our distributor of nearly fifteen years, Mordam Records. The breaking point came when Mordam decided to change their long-standing policy of remaining completely independent from major labels - they will now distribute records licensed from majors. This, we believe, runs explicitly counter to the principle by which both MAXIMUMROCKNROLL and Mordam Records were created in the first place - autonomy from the major music industry. We felt it would be intolerable to remain in an exclusive relationship with them any longer. Sadly, signing contracts with money-hungry, culture-sucking media giants seems to be more and more the order of the day in the punk scene. We hope that someday soon we will see a reversal in this trend, but in the meantime, those of us who are still interested in perpetuating a truly independent culture outside of the grasping arms of the corporate media must stand together and help one another the best we all can. Cooperation, not competition. If you are having trouble getting copies of MRR for your store/distro, or can't seem to find it in the same places you used to, get in touch ASAP and we'll try to work somthing out. Thank you again for your continued support.

laymen terms
an introduction
laymen terms
an introduction
Another great find from Soda Jerk...
Incredible hooks and infectious vocals!
New 7 Song CD Out Now
CDEP: $7.00 - Outside U.S. add $2.00 - Send Cash, Check or Money Order to:
Soda Jerk Records - P.O. Box 4056 Boulder, CO 80306
Buy Online At: www.sodajerkrecords.com
SODA
JERK
RECORDS

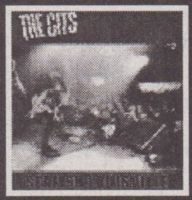
TOXIC NARCOTIC
TOXIC NARCOTIC
89-99
89'-99' CD/12"LP
TOXIC NARCOTIC
THE UNSEEN
Boston Police
Boston's Finest
SPLIT 7"
TOXIC NARCOTIC
A GLOBAL THREAT
THE SPLIT 7"
BRAND NEW 7"
RODENT
POPSICLE
RECORDS
THE NEW TOXIC NARCOTIC FULL LENGTH WILL BE OUT THIS SPRING ON GO-KART RECORDS!
ALSO AVAILABLE - TOXIC NARCOTIC "LIVE IN LA" DVD - CDS/ LP $10PPD - DVD $12PPD - 7"S $4PPD FOR A
FULL CATALOGUE SEND SASE TO RODENT POPSICLE RECORDS - P.O. BOX 1143 - ALLSTON, MA - 02134 - USA

Call the Slambulance, I"m going to the Moshpital !

HEART ATTACK - The Last War 80-84
26 song CD from NYCHC Pioneers

Songs For Emma - Red Lies, Black Rhymes
New Full Length CD out March 25

URCHIN CD/LP Japan



GITS CD/LP live recording

Anarchy in the PRC 7"
Anarchy Jerks &
Brainfailure CHINA!

TYRADES 7" EP
I GOT ALOT + 2

REGISTRATORS 7"
Imagination World
+ 1 Color vinyl

CD$12. Gits lp$10. Urchin lp $8. 7" $3.50 or (2) 7" for $6.00
pob 460402, sf ca 94146 - 0402 USA or www.brokenrecords.com

WRENCH ★ RECORDS

ON THE WRENCH RECORDS LABEL:

TITLE:	PRICE:
FIFI & THE MACH III New Race 7" *(last few!!)*	£2.75
HENRY FIAT'S O/SORE Gnarly 7" *(last few!!)*	£2.75
LIL BUNNIES Bunnie Hole 7"	£2.00
LOUDMOUTHS / HOT ROD HONEYS Split 7"	£2.00
MENSEN Stand Up For Yourself 7"	£2.25
RANCID HELL SPAWN Gastro Boy 7" *(last few)*	£2.75
RANCID HELL SPAWN Teenage Lard 7"	£2.00
RANCID HELL SPAWN Scalpel Party CD	£6.95
SAVAGE MALIGNANT Lucky 7 7" *(last few!!)*	£2.75
SEXUAL ABOMINATIONS R'n'r Meat Hook 7"	£2.00
SUPERHELICOPTER LTD. Indicted 7"	£2.25
TOKYO KNIVES I Keep Thinkin' About You 7"	£2.25
TRONICS What's The Hubub Bub CD	£6.95

ON OTHER LABELS:

DIXIE BUZZARDS The Beat 7"	£2.50
FLESHIES / PHANTOM LIMBS Split 7"	£2.50
FUSES Mit Einer Hohen Geschwindigk. 7"	£2.50
GLASS CANDY & SHATT. TH. Metal Gods 7"	£2.75
GLASS CANDY & SHATT. TH. Brittle Women 7"	£2.75
HENRY FIAT'S O/SORE Hits Mot Folkgrupp 7"	£2.50
JUMPIN BEANS / Somebody & Somethings 7"	£2.25
KAMIKAZES All Night Cram Session 7"	£2.75
KILL-A-WATTS Dig These Kids 7"	£2.50
MENSEN Man From Outer Space 7"	£2.75
MOTOSIERRA Don't Tell Mom 7"	£2.50
NEW TOWN ANIMALS Baby You're Reason 7"	£2.75
PRICKS Mmm! This is Good Stuff! 7"	£2.50
RADIO REELERS Radio Feelin' 7"	£2.75
SCARED OF CHAKA / REAL SWINGER Split 7"	£2.50
SHORT FUSE Blow My Fuse Up 7"	£2.75
SLURS It Just Gets Worse 7"	£2.75
SMASH UP DERBY Blow All The Hell! 7"	£2.75
TV KILLERS Sock It To Me 7"	£2.50
TV KILLERS Splosh You Up 7"	£2.75

POSTAGE RATES: UK: 65p first 7", 85p first CD, 20p each extra 7", 30p each extra CD.
EUROPE: £1.20 first 7", £1.50 first CD, 30p each extra 7", 60p each extra CD.
USA & REST OF WORLD: £1.70 first 7", £2.40 first CD, 70p each extra 7", £1.40 each extra CD.

POSTAGE IS EXTRA! SEE ON THE RIGHT FOR POSTAGE RATES.
UK Customers can by UK Cheque/Postal Order payable to Wrench Records. US Customers can pay by US Postal Money Order in US$ (use the rate £1 = $1.45). Credit Card orders accepted by post, fax (+44 20 7607 9580) or over the internet on www.silverdiscs.co.uk – state your security code!!

WRENCH RECORDS, BCM BOX 4049,
LONDON WC1N 3XX, ENGLAND
Email: mail@wrench.org Fax: 020 7607 9580
Web site & online catalog: www.wrench.org

SORRY IF IT'S NOT COOL ANYMORE, BUT WE @ ASIAN MAN RECORDS STILL LOVE SKA

the Toasters

"ENEMY OF THE SYSTEM"
CD/LP AVAILABLE MAY 2002

Since 1981, the Teasters(NYC) have played over 2,000 shows, released over 10 albums worldwide, toured over 15 countries, & have stuck with SKA because they love the music, not because it's the popular trend http://www.toasters.org

"ULTRA PANIC"
CD/LP AVAILABLE APRIL 22nd 2002

Since 1988, MU330(St. Louis) have played over 1,400 shows, released 7 full lengths, toured over 15 countries, gone through 5 vans, and also play SKA because they love the music http://www.MU330.com

AMR: PO BOX 35585 MONTE SERENO,CA.95030-5585
E-MAIL mike@asianmanrecords.com
HTTP://WWW.ASIANMANRECORDS.COM

BEER CITY™ skateboards / RECORDS

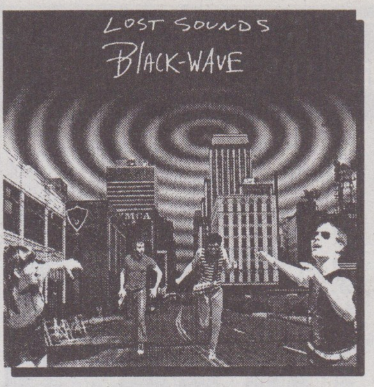
kick ass record label
with over 100 releases
+ tons of stuff by other labels and bands

hardcore skateboard products that are built to last!

www.beercity.com

send $4 for catalog
add $2 for postage outside of U.S.A.

Beer City Skateboards & Records
po box 26035 Milwaukee WI 53226-0035 U.S.A.
414-257-1511/fax 414-257-1517



Lost Sounds
Black Wave CD/Double LP

Here it is, Black Wave, the follow up to 2000's album of the year "Memphis Is Dead" on Big Neck. This record is going to, and has, annihilated every formerly-emo-now-we're-into-New-Order-instruction-manual bullshit to come down the pike using their emaciated frames to try and flaccidly dry-hump their Casios into your heart. Band contains Alicja (CLEARS, FITTS), Jay & Rich (REATARDS).

The BlowUp *True Noise CD*

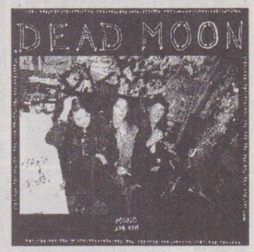
Seattle distortionists, The Blow Up, again teaming up with movement leader Tim Kerr, has graced us with a twelve song mindbender that states its point with urgent accuracy. Toiling away at machines of their own construction, the group has manufactured a compact tool for aural disintegration and a strident wake up call to the nostalgic flock of baying sheep steadfastly refusing to acknowledge their existence in the moment that is RIGHT FUCKING NOW!

empty RECORDS U.S.

PO Box 12034
Seattle Wa 91802
www.EmptyRecords.com

Dead Moon
Trash & Burn LP/CD

Yes, finally a new Dead Moon CD! After spending much of last year touring the US including a rousing show at The Vegas Shakedown, Dead Moon went home and turned out this gem. Dead Moon is fronted by Fred Cole, a living rock-n-roll legend (check out The Lollipop Shoppe)



Super Pezhead

$1.00 Spring 2002 CDR Sampler. Has songs from many bands in the catalog.

Strike Anywhere "Chorus Of One" CD $7.00
Strike Anywhere "Change Is Sound" CD $11
Alkaline Trio/Hot Water Music split CD $10
The Collisions "s/t" CD $7.00
BoxCar "The Weather..." CD $8.50
Gargamels Vs. The Smurfs split CDR $4.00
Immortal Alice "Armageddon..." CD $9.50
MU330 "Oh Yeah!" Live CD $9.00
The Picts "F.O.P." 7" BLUE Vinyl $3.50
Saturday Supercade "A Study..." CD $8.50
V/A "Bottled Violence" CD $4.00 w/BKG, Anti-Flag, Tsunami Bomb
V/A "No Milk Does A Body Good" CD $6.00 w/Allister, 5 Cent Deposit, Commercials
V/A "Songs About Chicks" CD $6.50 w/LWL, BigWig, Dynamite Boy, Whippersnapper
V/A "Taken From A Highschool Journal" CD $6.00 w/Cooter, Huntingtons, BKG, NFG
V/A "Upthrust" Video comp. w/Cooter, GOB

All prices include shipping. www.SuperPezhead.com

Super Pezhead Distro P.O.Box 588, Friendswood, TX 77549	Make all moneyorders and checks out to Adam Jones

~OUT NOW!!~

FACE FIRST
HAWG JAW

SPLIT 7" $3PPD

STILL AVAILABLE:

TRANSCENDENTAL MAGGOT CD COMPILATION

W/ AMPUTEE, SOUL PREACHER, HANGING ROTTEN, NOOTHGRUSH, BABA YAGA, SOUR VEIN, JOSEY WALES, STRONG INTENTION, STANK, ALGODON, DADDY, BENUMB, JERMFLUX, BLOODRED BACTERIA, RISE, & GNOB $5PPD

ORDER THE HAWG JAW/FACE FIRST SPLIT AND GET THE TRANSCENDENTAL MAGGOT CD FOR $3PPD!!

MECONIUM RECORDS

p.o. box 9064 hickory n.c. 28603

MECONIUMREC@YAHOO.COM
WWW.GEOCITIES.COM/MECONIUMREC

LETTERS

Send letters to MRR, PO Box 460760, San Francisco, CA 94146-0760, or to maximumrnr@mindspring.com. response guaranteed.

Hello Arwen—

I've just learned of MRR's decision to leave Mordam, which I was initially hoping was a bit of April issue tomfoolery.

This strikes me as being an extremely unfortunate decision for the punkmovement, given the magnitude of Mordam's transgression. Certainly an ultimatum and a propaganda campaign to win Mordam workers back to the old line would seem a better response than leaping to the death penalty... Concerned,

T. Chandler/ Mutant Pop Records/ Corvallis, OR

Hi,

We didn't, obviously, make this decision overnight. I'm not sure why you think we leapt to it. Mordam was well aware of our position about this decision to carry major labels, and made its choice despite it. We rallied support and publicly argued our position at last summer's convention, and for a while that appeared to be successful—this process has been going on for a long time. I don't think our leaving is at all unfortunate for the punk movement—we'll be fine. I think the fact that so many labels are dependent on so few distributors is what we ought to be concerned about.

Best,

Arwen

Hello MRR,

Hi, my name is Ken and I am eighteen years old. I was wondering if anybody has any information on people with disabilities involved the diy scene. I'm looking for interviews, records, cutouts or anything similar. I am looking to do a zine based on people with disabilities. When I was fourteen years old I was diagnosed with Asperger's syndrome. Asperger's syndrome is a disability affecting social and intellectual behavior. Since I was very young I was placed in behavior programs for people with behavior disorders. It wasn't until I was fourteen that it was found that I had a disability very similar to autism. Since then, high school has been a very big struggle. I have a tough time paying attention and doing homework.

I'm by no means looking for pity, I just feel that people have a right to know what other people have to go through. There have been various newspaper articles and television shows on Asperger's syndrome. I learned that my story is not at all unique, in fact a lot of other cases have been happening like mine nationwide. There was even an article about it in a local Cleveland free newspaper. The main thing that is happening is that kids with Asperger's syndrome are placed in low-functioning special ed classes. When, in fact, that are much more capable of functioning with an individual education program.

I know what I had to deal with was hard ever since I was little. I knew there was something wrong with me. Something that separated me from the crowd. At first I was ashamed of my disability. I tried everything known to man to try and boost my self-esteem. Things like drugs and sex which I am very shamed of now. I pretty much found myself when I found the diy/punk scene and I can relate to what all of the individuals in your columns have to say. I believe that all people with disabilities should tell everyone about their problems and just let the world know that you're a person and deserve to be treated the same way people without disabilities are. So if anyone could help, I would appreciate it.

Ken Crivel/ 10121 W. Ridgewood Dr./ Parma Heights, OH 44130

Dear *Maximum Rocknroll* readers,

I'm writing this to inform all of you about a new diy health project that is currently in dire need of submissions. This project is a zine-sized booklet about chronic and hard-to-diagnose illnesses. The purpose of bringing together a variety of contributions is twofold. First off, we want to include not only the experiences and problems of people putting together this book, but those of other people involved in our scene who face a life of chronic disease. Second, we wish to focus on the roles of certain easy to change things, like in causing and aggravating our diseases. With most syndromes, such as fibromyalgia syndrome, chronic fatigue syndrome, irritable bowel syndrome, and other illnesses such as Crohn's disease, diet and stress play great roles in triggering and continuing to magnify the diseases' effects upon our lives.

There are no set roles as to what the contributions can consist of, but we would like the following things to be jumping off points for your entry:

1. How you realized that you were sick, and your ideas about what causes your syndrome or disease.

2. What sort of symptoms you experience.

3. How you treat yourself, be it with drugs, herbs, lifestyle changes, journaling, etc.

4. What has you experience been with traditional Western medicine? Specifically, has your doctor been unwilling to discuss diet/lifestyle with you? Also, have you turned to herbal medicine/acupuncture and how has this helped you?

5. How has your circle of friends/relatives reacted to your diagnosis? Do they provide help, encouragement, or support?

6. What sort of lifestyle changes

have you had to make in light of your disease?

7. Are there any support or research groups with which you are involved?

At the very least this project should be a good way to get people that are sick to talk about their disease and to form networks within our community to help each other deal with their illnesses. This booklet should also be beneficial in getting information about these easily misdiagnosed maladies to people who have doctors that are unwilling or unable to diagnose their symptoms for what they really are.

Another project that we might like to organize would be a conference or gathering of sick people or those involved in the lives of people that are sick to discuss diy health issues and solutions to our mutual problems.

Even if you don't contribute, check out the excellent book "Prescription for Nutritional Healing" by Phyllis A. Balch and James F. Balch. Although it is a thick and bulky tome, it fits nicely into your bag at any Barnes & Noble or Borders. The slightly smaller "The Way of the Herbs" by Michael Terra outlines the basics and complexities of herbal medicine and includes a huge herbal; reference guide. Happy "shopping."

Please send all contributions to: Chronic Illness Project (we'll come up with a cooler name, don't worry)/ c/o Alex Polotsky/ 628 Pheasant Ln./ Deerfield, IL 60015. Or, if writing between February 1, 2002 and May 1, 2002, Herr. Alex Polotsky/ 106 Bergstrasse/ 69121 Heidelberg/ Germany. I rarely check my email, but that's also an option: lilstovetop@hotmail.com.
Alex

Dear MRR and readers,

I am putting together a zine based on the prison system. I am looking for stories, artwork, etc. from prisoners talking about their experiences or anything they encountered or observed in the prison system. This is not to be exclusively for prisoners. I am looking for prison reform activists, prisoner support groups, teens that are spending time in the lockup or a juvenile delinquency detention center or group home. Any type of articles relating to the world of incarceration. I would also like to hear from anybody on the outside who had spent a decent amount of time behind the walls. I am also interested in death penalty activists. I can be reached at the following address: Stu Love/ 240 E. Kline Ave./ Lansford, PA 18232. Thank you much,
Stu

Maximum Rnr:

I'm enclosing these tips for Eve Asherberg (hopefully her letter in #226 wasn't some type of sarcastic joke that I didn't quite get—I'd feel stoopider than usual).

Simple recipe for jailhouse hooch—You'll need 15 to 20 oranges, 2 lbs of sugar, 2 gallons of water, a doughball or straight yeast--about a thumbnail sized chip for the straight yeast, for the doughball a ball about the size of a tennis ball. If you use yeast it'll take about 2-3 days to ferment, a doughball will bring it around in right about four days. You can even use a half loaf of bread, be sure to put it in some kind of cloth to keep out the floatie-drifter debris from your vino. The bread will bounce you up to seven days cookin' time. You'll also need a big trash bag, a pen barrel, and somewhere good to stash the mofo. Oh, and a rubber band too.

OK, ready? Peel oranges and mash them up. Throw the peels away unless you want to use them as odor eaters for your boots—they work really fuckin' well, actually. Toss the mash in your garbage bag, add water (slightly warmed if possible), add sugar, and if you're of Polish, Russian, or Estonian palate, add 5-7 cut up potatoes (now you're brewin' some pre-mixed screwdrivers—no, not "Skrewdriver," silly, fuck them. By Eve's phrasing in her letter I thought she may be writing from Europe.) Now you've got all this shit mixed together, right? Tie off the bag—but (and this is very important!) make sure you create a way for the gas that will build up to get out of the bag. Otherwise, your whole chumpy will blow the fuck up—actually explode, and you'll likely get busted. Not to mention you won't get to get tore up on hooch. So, what you do is, when you're closing off the bag, tie the thing shut around the outer barrel of like a disposable pen and firmly rubber band the bag to the pen. Your stash place should be hooked up to where to you can keep the pen—now acting as a vent—upright and out of the wine while still attached to the bag surrounding it. Be warned: this stuff gets to smellin' like... well, like a fuckin' brewery, basically. A way to circumvent this problem is to tie off a smaller bag (like a bread bag) to the end of the pen coming out from the bag, and then collect the gas in that, emptying it whenever it fills up. Thus your cell won't start smelling like the member of Poison Idea. Who, by the way, are still the Kings of Punk. Cheers!
Puke Rock Dave/ *Usual Suspect* zine/ c/o Holligan House distribution/ PO Box 180983/ Utica, MI 48318-0983

PS Don't let it sit too long or it'll turn all vinegary. Once it stops bubblin', it's basically time to get fucked up.

Dear MRR,

I was just reading ish #226 & I would like to make an unsolicited response to Eve Asherberg's letter on page two of the letters. I am all for what was said! Yeah, a zine on clandestine manufacture, weapons, skills for prison combined with the usual *Max Rock* would be tits. But, if it were to be then it would result in a lot of us "inside" not being able to receive MRR anymore due to our keeper's rules on security, and that would be a grievous loss.

On a separate note I would like to get in touch with any & all persons who wish to write. I want to create a network of nationwide connections for when I am granted again my freedom as I wish to roam. If any respond from other joints *do not* mention jail or prison & have it piggy backed or I will *not* see it.
Ranier Recor #29062/ PO Box 250/ Draper, UT 84020-0250

Dear MRR,

I just got released

from prison 2 weeks ago, things are going well for me but thatz not what I'm writing 2 you for. While I was in prison I lost contact with someone I had been writing to, I hope you can help me make contact with her again... So Tenny M from the Phillipines, if your reading this please write or email me! I'm really sorry we lost contact. Hope u can print this for me, I didn't get MRR much while I was inside, but the few issues I did get were godsends! Anyway, now I can get it on the regular. It's so great to find out what is really going on in the states. Here in Australia, our fuckwit prime-minister has signed us up for Dubyas' Big Adventure so we are experiencing similar stupidity (draconian anti-terrorist laws, racism, patriotic idiocy etc.), but luckily people are openly critical of some of the harsher aspects. Still, these are troubling fucking times for freedom of speech and freedom in general.When will governments learn that we don't want them or their politics, their wars or their fucking religions?! Take care folks, keep up the good work. Best regards,
Matt C

Matt,

I'm sorry, but in trying to format your letter for publication, I fucked up and erased your address. Please send it in again.
Jeff M.

Hello at MRR!

I just wanted to drop a quick line to say that while I really appreciate the great review of my zine (*Chickenhead Zine and Roll* #3—the review appeared in MRR #226) and all of Casey's positive comments, there was an error in the price listed. The zine is available for $2 *or* stamps *or* a good trade. Also, any combination of money and stamps equal to two bucks is fine. It is important to me that your readers know this, cuz I have been known to send snotty letters along with money to zinesters whose zines I see reviewed, but who do not accept trades. Also, I plan on writing a feature about this issue in CZAR #5. Anybody with opinions about this issue are welcome to write me! Take good care and roll,
Josher/ PO Box 330/ Richmond, VA 23218

PS Keep trading!

Dear MRR,

Fifteen of the nineteen presumed September 11, 2001 hijackers were from Saudi Arabia; none were from Afghanistan. Are you aware of the fact that the Bush family has a plump percentage of its financial fortune tied up in the oil fields of Kuwait and Saudi Arabia?

Where is Osama bin Laden? Crawling from cave to cave in Afghanistan, yet somehow mysteriously undergoing the regular kidney dialysis treatments necessary to keep the wealthy Saudi religious fundamentalist alive?

Are you aware of the fact that for years the Bush and bin Laden aristocratic clans have been in business together via the Carlisle Group, the mammoth military-industrial cash cow? Are you aware of the fact that on September 13, 2001, while all commercial air traffic in America was still suspended, the Bush administration cleared a private jet to fly from city to city for the purpose of picking up over a dozen of Osama bin Laden's family members, many of whom were attending American universities at the time?

Are you aware of the fact that the deceased chief-of-security for the World Trade Center resigned from his former position at the FBI to protest what he told the press was the Bush administration's interference with the prosecution of the case against Osama bin Laden for the bombing of the Khobar Towers in Saudi Arabia? Are you aware of the fact that Osama bin Laden is a trained "former employee" of the CIA (just like Saddam Hussein and Manuel Noriega) and that (like Hussein and Noriega) his anti-Soviet military organization never would have existed without Ronald Reagan and George Bush I having provided money, arms shipments, tactical infrastructure like the Tora Bora complex, and "covert operations training"?

Are you aware of the fact that while Reagan and Bush I were providing weapons and training to terrorists in Iran and Central America they were providing the very same service for the mujahedin in Afghanistan, who were later to become the Taliban? Are you aware of the fact that the world community of nation-states (with the exception of Israel, and possibly Britain) are dead set against the Bush administration's plan for an impending new full-scale war with Iraq? Are you aware of the fact that this possibly perhaps would present a problem for our global imperial plutocracy?
Jacob David/ PO Box 3050/ Eureka, CA 95502

Maxi Rocker,

Hey! Yo! This is the mothafucka who wrote you guys the letter about former Bad Brains member Mumia & Jon Osama Bin Laden Jovi. Well I wanted to tell you a few things this time, first I'm drunk as fuck off Southern Comfort, second the Fleshies are in the mothafucking house, & third I fucking hate all Bay Area homeless, & fourth many shout outs to all who live on Koval Ln.

Well since you might be wondering why I hate all Bay Area homeless, this is why! Being a punk rocker through the years I always heard about how all of you in the Bay love the hobos & you can't wait to shove your chodes into Jeff Ott's or Jux's bottoms & that's fine with me, but the funny thing is you guys love your homeless but the hobos in the Bay Area seem to be the meanest hobos in the country. If the hobos in Las Vegas were that mean we wouldn't hook 'em up with a Steel Reserve. Shit, we'd probably kick their ass, but the street trash in San Fran. get mad if you don't give em' a buck, & if your even thinkin' of blowin' a wad at Rasputin's the hobos will tell you to burn in hell & they will tell you that Mega City Four is for posers, well fuck you, you're dirty & smelly! I don't care if I am a poser listenin' to Mega City Four, you're dirty, smelly & you don't own a record player so you can't hear your shitty "real punk" record that sounds like Morbid Angel without talent! Also to all you gutter punks, next time you ask me for change when I'm

in the Bay Area buying records, I'm gonna kill your filthy mite infested dog, yup that flea bag will be dead, because of me a poser punk! I will eat your dog while listening to NoFX, then me & all the poser Epitaph fans will shove soap up your multen festering asses! To be honest with you, I don't hate all homeless, I love the bums in Las Vegas, but the street trash in the Bay Area needs a swift kick in the ass or they need a fat ass like Steve Soto or Pig Champion to sit on them!

Also this may seem rude, but I love punk rock, so I want to encourage all you fat ass punk rockers to get on a tread mill, because I'd rather see you in the pit instead of the buffet lines, yah! Health edge, when straight edge ain't enough, because with a healthier body we'll have healthier kids & a healthier scene. So instead of drinkin' a Schlitz & eating Twinkies in front of Mission Records, I wanna see all of you lifting some weights & meeting me in the pit mothafuckaz! Also I don't know if you have ever heard of the band Bomb Squadron but someone has got to tell the fat ass in that band that you can stop at two Whoppers when your eatin' at Burger King! Shit! I think the Misfits tattoo on his arm could be a normal person's whole back tattoo. Yeah! Also I find it funny that the Bomb Squadron guy's Adicts tattoo is bigger than the guy from the Adicts actual face! Well enough of this fat ass, I don't want to be down on him, I just want to see him in the pit & not sittin' on a bean bag!

Love always from Las Vegas,
Karl Bakla

PS I don't know why but New Found Glory is more punk than Poison The Well.

PPS On a serious tip if you are true diy punk & like to drink beer here in Las Vegas we got a diy punk brewery, it's called Danny Hate Fuck Beer. Sure it ain't located on Koval Ln., but contact this dildo at fugazine@aol.com. If you listen to his shitty band's demo he'll hook you up with beer! I really don't know if free beer is worth his demo tape though.

Dear MRR and Steve Feltner,

I don't want to beat this into the ground but I thought I'd clarify my stance against exclusive bonus tracks on discography CD. They screw fans and are simply gimmicks to help move product and much of the punk rock community is guilty. I'm a fan of the Fartrippers (a made up band so I don't have to listen to a bunch of excuses). I bought all their records as soon as they came out. Then they released a discography CD with 4 exclusive bonus tracks. The Fartrippers claim to be making their rare releases easily available to the fans, but at the same time they're trying to charge me (a fan) at least $10 for 4 songs. A band so popular as to warrant a discography could put those tracks on a 7" and charge me a third of the price. If I owned most, but not all, of their releases those extra songs might convince me to buy the CD rather than try to find the rest of their stuff cheap and used, where the Fartrippers would not get the profits. Crappy live sets, useless CD-Rom shit, poorly recorded demo tracks and unreleased songs are all designed to sway people into buying stuff they already have just to get a few extras. If you ask me, a band that's been around 2 years doesn't deserve a discography. Most are just feeding their egos or trying to cash in while people still remember them. There's so much artificial hype these days. Let's see how many bands actually have a lasting impact.

Finally, a question for all the labels out there—CDs are generally overpriced even in the world of punk. Discography CDs, like bootlegs, don't require studio time or too many extra expenses. Why do they usually cost upwards of $10? Thanks,

Phil McCrackin

MRR--regarding Minneapolis,

If you are new to town and you're a "punk" or just into "punk music," and I'm not talking Blink 182 here, I have a bit of advice of where not to go. If you are hungry and don't want to risk an emergency room visit do not go to a grocery store's meat department and start eating raw meat nor eat anything off the menu at "The Triple Rock Social Club." The Triple Rock likes to think of itself as a "punk rock" bar mainly because one of the owners is a member of local pop-punk band Dillinger Four and that the jukebox in this cesspool has a handful of "punk" songs to choose from. I understand that part of being "punk" is about rebelling against things that are "mainstream" but is handwashing after picking your nose or using the filthy bathroom (especially when serving food and drink to customers) considered "mainstream"? During my last two and final visits to the "Triple Rock" I witnessed such offenses.

My first visit, I decided to take advantage of their "happy hour" special which consisted of a pint of beer and a burger for like five or six bucks. Well, while I was waiting for my food listening to the same old "punk songs" play over and over on the jukebox, I looked down at the end of the bar where the Triple Rock personnel like to gather in a circle and ignore their paying customers (I guess that's another punk thing to do) and I watched as the waiter wearing black rimmed eyeglasses circa 1955 buried his index finger into his nose and proceeded to dig in a circular motion before finally removing a reddish and flaky object. How *punk!* was my first reaction, but wait is this guy my waiter?! This guy went way past the the point of punk. At least he showed some dignity by turning away when he flicked said object from his finger to the floor. After this brilliant punk performance he caught me looking at him and he gave me a look of "what the fuck are you looking at?" I immediately got the attention of the bartender and canceled my food order. The answer to everybody's question is *no!* "Joe Punkrocker" did not wash his hands. I watched this person serve four other tables before I finished my pint and left. Never once did he wash his hands unless you count the many times he licked the salt off his fingers from the french fries he was eating and wiped them on his dirty and stained jeans.

The last time I ventured into this so-called "punk rock bar" was two weeks after the the previous incident and I vowed to only drink beer. While

visiting the bathroom the bartender came in and stood next to me at the urinal. He reminded me of my three-year old son who also has a hard time peeing without getting any on his hands. Since we both turned and zipped up at the same time I gave the bartender "the honor" of using the sink first, seeing as how I had mastered the art of not peeing on myself by the age of 25. He refused and said "I ain't got time" and like his colleague two weeks previous proceeded to wipe his glistening and moist hands on his bar apron. The same bar apron he frequently used to wipe up spilled beer on the bar.

This time I was not impressed, this wasn't "punk," after all this was the guy filling me up with Guiness every time my glass ran dry. "Bartender Guy" followed me out of the bathroom and resumed his position behind the bar and immediately fetched a glass of Bass Ale for a poor, unsuspecting fellow sporting a red mohawk. I wanted to warn him of the horror I had just witnessed as I was walking out but I never liked people with mohawks.

If you're looking to replace all of your punk records your parents threw out when they threw you out in the '80s, go to Extreme Noise record shop on Lake St. at Grand Ave. in south Minneapolis. However, there are some unwritten rules regarding the customers that you'll have to put up with. I have been buying CDs and vinyl there for about the last two years, three or four times a month. Rule #1, as in 1986 being punk in Minneapolis is still mainly about fashion. When undertaking a visit to Extreme Noise be sure to be wearing any or all of the following: leather jacket with painted logos of your favorite band, body piercings (preferably done by yourself with a safety pin), combat boots or black Doc Martens, no Birkenstocks allowed here, tattoos, lots of tattoos, the more you got the better service you'll receive. And last but not least, a punk hairdo, ei dirty dreadlocks, mohawks, spikes, extensions, colored in pastels or just shaved if you are an oi fan. Beware! If you are not wearing any of the above mentioned uniform you will be subject to ridicule by the Extreme Noise volunteer staff.

Take for example a visit I made back in August 2001. I strolled in to the store hoping to find a record I once owned back in the '80s. That record was Bad Brains "I Against I." When I asked the clerk if they had it in stock he asked his colleague, "Can you watch the register while I find a record for this yuppie?" Granted, I was not wearing any of the required uniform, but I was listening to the Bad Brains when this kid was still in diapers. What's up with this kind of customer service? I thought. When he came back with my request he asked me "Why does somebody like you like the Bad Brains?" I asked him what he meant and he said "Well, you're all dressed in khaki shorts and Vans and shit." Yeah so! I said. The he says "People like you ain't allowed in here." "Whatever! How much do I owe you?" I paid him and left, feeling like I just had a run in with the "soup Nazi" on Seinfeld.

Besides this personal story I have been witness to many counts of ridicule and harassment towards other customers by the sales staff. The harassment usually consists of extremely disrespectful remarks made to people who don't meet the fashion code I mentioned earlier. So I'll continue to buy my records there because just like the gang on Seinfeld, and their confrontations with the soup Nazi in order to enjoy the best soup in NYC, I'll contend with the "*punker than thou*" staff at Extreme Noise in order to replenish my punk and hardcore record collection. As far as eating and drinking Guiness I'll just have to go to a bar in NE Minneapolis and listen to endless songs by Bruce Springsteen and Patsy Cline on the jukebox. As far as eating out, I think I'll have to visit a local pizza joint on Lake St. where all I have to worry about is being shot by passing gang members. *Cheers!*

Note to Extreme Noise staff: Many upscale restaurants that carry a dress code provide their patrons with a sport coat to wear so that the customer who comes in without a coat and tie will comply with that establishment's dress code. Maybe, and I'm just "spitballing" here, you could provide your delinquent customers with a black, studded leather jacket with vomit on the front so that we no longer offend you. Keep it in mind.
David Olson/ Minneapolis

David,

Do you think cows are slaughtered and ground beef produced in sterile, hospital-like conditions? Hell no they aren't—by the time your burger reaches your plate there's so much nasty shit in it (hair, hooves, cow shit, etc., not even mentioning the ground up dead cows and drugs & hormones your tasty meal munched on in its life, now part of your meal) some hipster's booger is the least of your worries. Even piss ain't bad for you unless you get it in a cut or your eye—money is way dirtier.

It sounds like you got off easy at Extreme Noise as well. I read on the internet that a yuppie walked in there asking for "Quickness" and he was ushered to the back, only to be dismembered and served as "tofu kebabs" at a crusty dinner party. I would be careful if I were you.
Jeff M.

Dear MRR,

If your gonna have a nude picture of Mykel Board at least have a large picture of him so we can see what he has.
Doug Marion/ PO Box 1180/ Marshall, NC 28753-1180

Dept. of Corrections

In the record reviews in issue #227, The Insurgent / Somtimes Walking, Sometimes Running split EP was misidentifed as a The Insurgent EP.

MUKEKA DI RATO

"Acabar Com Voce" CD

Acabar Com Voce means Destroy You - and it will. 14 songs of raging Brazilian HC. Energetic speed, catchy brutality, and great sing alongs.

A.T.W.

"The Lipstick Murders" CD

17 new songs from Cleveland's ALLERGIC TO WHORES. Driving energetic HC with a suprising amount of melody. Fast HC fornicating with the Misfits. CD also includes an entire live show!

KRIGSHOT

"Orebro Mangel" LP/CD

Raw, hammering hardcore with no mercy executed in pure Scandi thrash tradition. 24 new songs!

UNCURBED

"Punks On Parole" LP/CD

16 new anthems of punishing hardcore punk, bombarding sound. Build an altar now.

UNCURBED T-shirt
Burgundy shirt, light yellow ink.
Available size s, m, l, xl.
$10 U.S./$13 Can.Mex./$17 World

ALSO AVAILABLE:

- VIVISICK "Punks Were Made Before Sounds" 7" EP
- V/A TOMORROW WILL BE WORSE CD
- 9 SHOCKS TERROR "Paying Ohmage" LP/CD
- ALLERGIC TO WHORES "Shadows..." CD
- Y "Global Player" LP/CD
- V/A TOMORROW WILL BE WORSE VOL. 2 LP/CD
- WHAT HAPPENS NEXT? "Stand Fast..." LP/CD
- SCALPLOCK "On Whose Terms?" LP/CD
- KRIGSHOT "Och Hotet Kvarstar" 7" EP
- MEANWHILE "Same Shit New Millennium" LP/CD
- UNCURBED "Keeps The Banner High" LP/CD
- Y "Pseudo Youth... Human Cesspool" CD
- MEANWHILE "Lawless Solidarity" CD
- ALL ILL "Symbols Of Involution" 7"EP
- HELLNATION "Fucked Up Mess" LP/CD
- BEHEAD THE PROPHET N.L.S.L. "Making Craters..." 7"EP
- KRIGSHOT "Maktmissbrukare" LP/CD
- NEMA "Bring Our Curses Home" LP/CD
- UNCURBED "peacelovepunklife" LP/CD

EXCLAIM

"Critical Exploder" LP/CD

Long awaited debut full length from Tokyo's high energy, high speed HC maniacs. Full blown fuzzed out distort thrash. CD includes the much sought after "Out Of Suit" EP.

MCR CO. JAPAN

ARGUE DAMNATION "N.N.N.N."MCD $7
6 songs of powerful peace crust, + a Dead Kennedy's cover. ***$9 Canada/Mexico, $11 World***
V/A THIS IS THE LIFE VOL. 5 CD $11
13 bands, 19 songs documenting upcoming HC punk from around Japan. Great series! ***$13 Can./Mexico, $15 World***

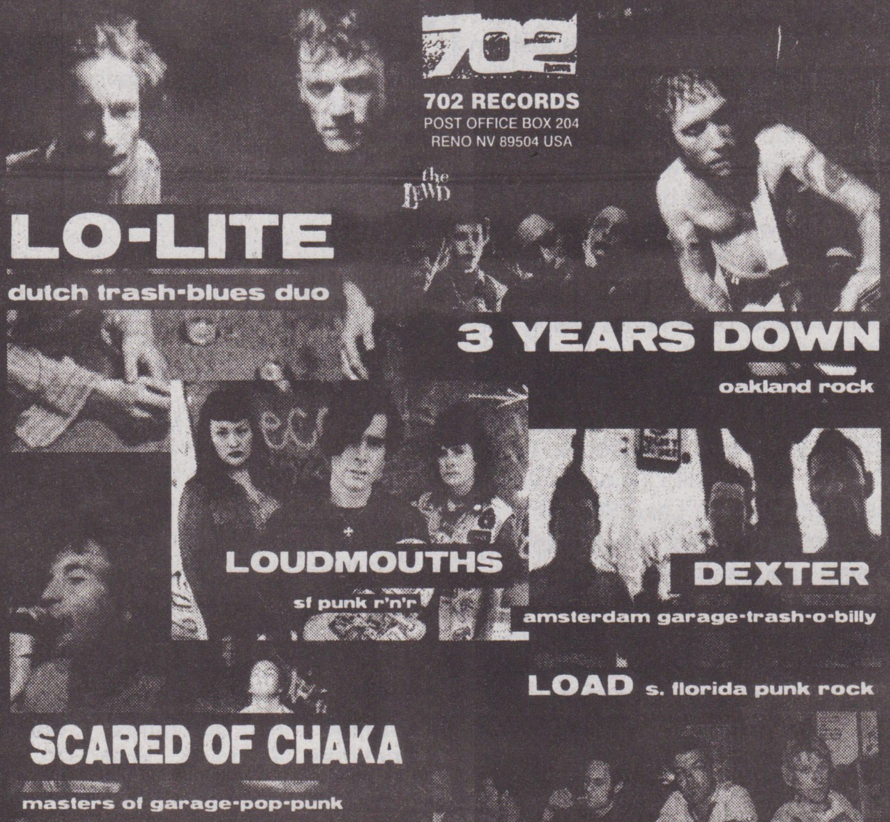
Sound Pollution Prices	7"	CD	LP
USA	$3.50	$8	$8
Canada & Mexico	$4	$10	$11
Rest of World *1st item*	$7	$12	$15
each additional item	$5	$10	$12

All orders outside the U.S. shipped by AIR mail

no checks! use a money order payable to: Sound Pollution

SOUND POLLUTION

P.O.Box 17742
Covington,KY. 41017 USA
www.sound-pollution.com



see it - hear it - buy it
702records.com

Sticker GUY!

SUPER HIGH QUALITY
WEATHERPROOF SCREENPRINTED

Custom Vinyl Stickers

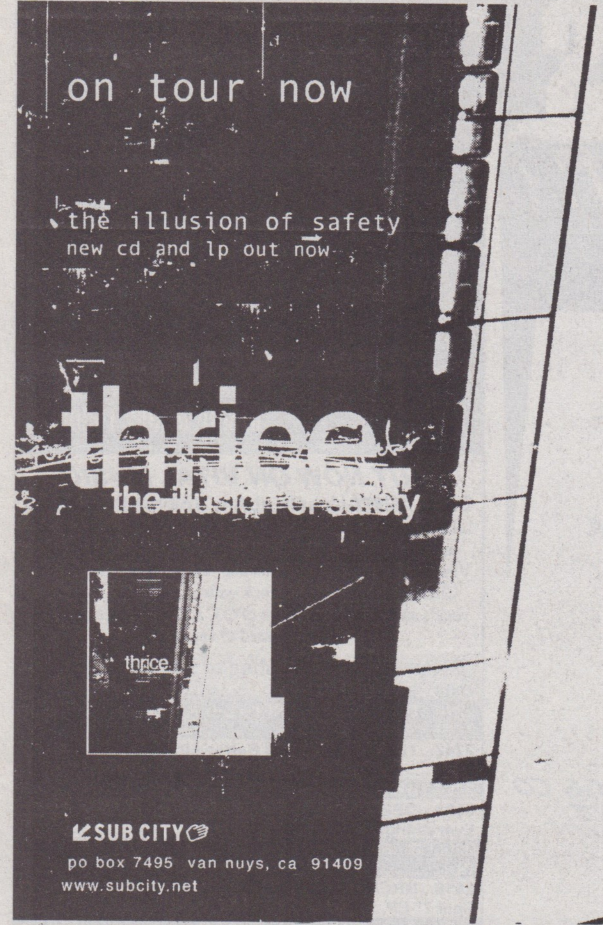
for your band, skate shop, radio station, or whatever the hell you do.

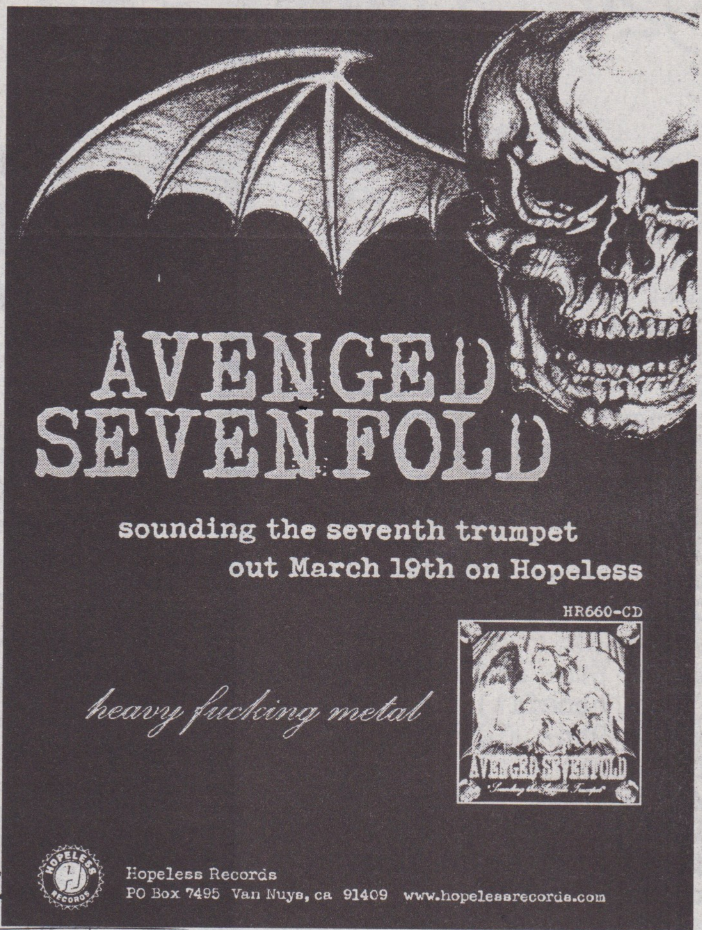
DIRT CHEAP AS LOW AS **$20.00** postpaid!

think you'll find better prices? think again, chump don't fuck around, contact us today! we'll send you

FREE PRICELIST & SAMPLES

**PO BOX 204
RENO, NV 89504**
(775) 358-7865
FAX 358-2453
www.stickerguy.com
info@stickerguy.com





HAVOC RECORDS

POST OFFICE BOX 8585

MINNEAPOLIS, MN 55408 USA

MAILORDER LIST WINTER 01–02

IDENTITY PARADE | PHOTOGRAPHS BY KRISTOFER PASANEN, 1995–2000 Book, 150 Pages, Black and White, Hardcover Havoc records is proud to present out first effort at publishing. Kristofer Pasanen has compiled an amazing book of his live photographs of bands taken over the last five years. Hundreds of bands are photographed from Crust to SE to Emo. See the web-site for a complete list. PPD $15 USA Air, $20 Canada/Mexico or Surface World, Air World, $25

NINE SHOCKS TERROR Zen and the Art of Beating Your Ass The "Lost" LP re-issued. This is a totally remastered and remixed second relese of the hard to get first LP which came out on Devour Records of Japan in 1999. An over the top wall of thrash. Brutal no holds barred sonic assault. This is the most powerful material by the most intense band in hardcore today. LP HC1204

MISERY The Early Years Includes the Born, Fed, Slaughtered, Blindead, and Children of War 7"s. The Misery side of the split LP with SDS and the Production Through Destruction LP. 71 Minutes of Amebix style apocalyptic crust. Split release with Crimes Against Humanity Records. CD HC5004

DS•13 Killed by the Kids One of the best bands in hardcore today. Amazing second LP of early 80s-style thrash/ HC/ punk. Excellent production. Pushead cover art. LP HC1202 | CD HC5002

V/A When Hell Freezes Over Compilation LP Featuring Code 13, Misery, Dreadnaught, , Onward To Mayhem, Arden Chapman, Segue, Feed the Machine, Scorned, Calloused, Fallen Graces, and Pontius Pilate. All new material by 11 Minneapolis punk/HC bands. Styles vary from street punk, to crust, to grind, but it's all punk and all Minneapolis. Split release between Havoc, Sin Fronteras, and local bands. HC1201

SKITSYSTEM Enkel Resa Till Rännstenen Second LP from the masters of dark Swedish hardcore. Heavy and brutal b-beat mixed with crusty HC and thrash styles. A pulverizing steamroller of Swedish hardcore. Split release with No Tolerance Records of Sweden. LP HC1205

ASSEMBLY OF GOD Submission Obedience Denial New band with members of Brother Inferior, Burnpile, and Subsanity. Fast punk/HC a lot like the later Brother inferior material. HC7026

UNITED SUPERVILLAINS (USV) Escapist 7" EP crucial fast HC similar to old Boston bands like DYS, Siege and SSD full speed ahead! HC7019

PROTESTI S/T 8 track EP Originally released as a demo in 1983, this is Finnish HC in the classic Propaganda Records style. HC7012

HEIST Pain Is Causing Life 7" EP Wicked fast and brutal HC in the Infest tradition. Second EP by this Australian thrash outfit. HC7011

MURDERERS S/T 7" EP Legendary chaos punk/HC. Manic HC punk like Disorder, much more thrash than their recent stuff. HC7009

MASSKONTROLL Warpath 7" EP Brutal Swedish-style hardcore similar to No Security, Doom, etc. ex-Resist, pre-Detestation. HC7006

TEAR IT UP S/T Ex Dead Nation, killer fast hardcore with lots of drive and energy. HC7024

SPAZM 151 S/T 7" EP Second 7" by this Texas HC powerhouse. Hardcore like Black Flag, Poison Idea or Battalion of Saints. HC7018

CODE-13 A Part Of America Died Today 7" EP Third and best EP from Minnesota thrash punk defenders of the faith–twelve songs. HC7016

NOTA/BROTHER INFERIOR split 7" Tulsa, Oklahoma's best hardcore old and new. HC7013

CIVIL DISOBEDIENCE In a Few Hours of Madness 7" EP Diverse political punk, similar to Conflict at their peak. HC7002

DESTROY Burn this Racist System Down 7" EP Raging political hard-core in the vein of Doom, ENT, Disrupt. Our first release, from 1992. HC 7001

CLUSTERBOMBUNIT...and the Dirty Little Weapons 7" EP Brutal dis-core from Stuttgart, Germany. HC7020

DS•13/CODE 13 13 song split 7" Sweden and Minnesota united in fast, raw hardcore pride. HC7023

REAL ENEMY/HOLDING ON Twin Cities Hardcore split 7" Political straight edge and youth crew hardcore. HC7022.5

CODE-13 They Made a Wasteland and Called it Peace Furious hardcore punk from beneath the streets of Minneapolis. HC 7008

DISTRAUGHT S/T 7" EP Brutal heavy hardcore from Brooklyn, NYC. New remixed second press with bonus track. HC7010

CODE-13 Doomed Society 7" EP Blistering hardcore punk. Ex-Destroy but more of a punk/HC sound than full-on grind. HC7005

KAAOS Nukke Re-issue 1985 Finnish HC, classic stuff. HC7021

TAMPERE SS Kuolutt & Kuopattu 7" EP Demo and comp tracks from this crucial Finnish hardcore band of the early 80s. HC7015

TAMPERE SS SS Sotaa 7" EP More incredible Finnish thrash hardcore first released in 83. HC7014

NINE SHOCKS TERROR Mobile Terror Unit 7" EP Awesome raw fast thrash from Cleveland. HC7022

HOLDING ON Just Another Day LP/CD Crucial hardcore from Minnesota's Holding On! Mixes the crunch of Judge and Chain of Strength with the anger and raw power of Negative Approach. Totally pissed off, raw, powerful Hardcore! Split release with THD, Havoc and 1% records. LP HC1203 | CD HC5003

VITAMIN X People that Bleed Third 7" by this Dutch SEHC band. Fast HC sound similar to DS-13 or Life's Halt. Great political SE lyrics and high energy HC. HC7025

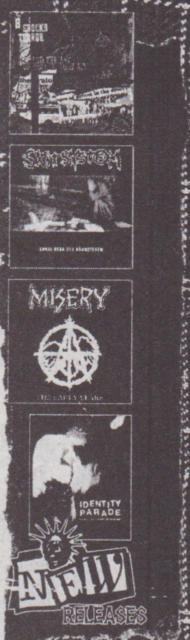
DEMON SYSTEM 13 Aborted Teen Generation 7" EP U.S. press of this amazing Swedish hardcore band, fast aggressive powerful old school hardcore. HC7017

AUSROTTEN Fuck Nazi Sympathy 7" EP All out punk attack similar to Varukers, Discharge, Conflict. HC7003

H-100'S Texas Death Match 7" Snotty, harsh, early 80s hardcore with a seriously bad attitude. 3/4 of Nine Shocks Terror. HC 7007

BRISTLE System 7" EP Rip roaring old school punk/HC from Seattle, powerful and catchy HC7004

CODE 13 Complete Discography 1994-2000 All the 7"s and comp tracks with one unreleased song HC 5001



TO ORDER: INCLUDE NAME, ADDRESS, AND PRODUCT DESCRIPTION.
SEND U.S. CASH OR MONEY ORDERS TO HAVOC RECORDS ONLY | NO CHECKS!
7"s $3 USA | AIRMAIL $4 CAN/MEX, $5 WORLD
LPs $8 USA | AIRMAIL $12 CAN/MEX, $16 WORLD | $12 SURFACE/WORLD
CDs $8 EVERYWHERE | WE NO LONGER CARRY CASSETTE TAPES
FIND FULL DESCRIPTIONS, COVER ART, TSHIRT LIST & ART, ETC. AT OUR WEBSITE –

BULLET BELTS » BRASS 30¢ EA » CHROME 60¢ EA » 2 links = APPROX 1" » USA ONLY

WWW.HAVOCREX.COM

WHOLESALE INQUIRIES – INFO@HAVOCREX.COM

924 Gilman St.

feb. 15th-onetimeangels, eleventeen, audiocrush, counterfeit (SD), bikini bumps...
feb. 16th nigelpeppercock, lost goat, iron lung, depressor
feb 22. TBA
feb 23rd FROM ASHES RISE, artimus pyle, downinflames, Skolastic deth..
march 1st punk movie night
march 2nd Animalrights coalition benefit: Betray the species, TheSHivering, Confident,TheCAuSe, GetgetGO!
MARCh 8th- DEAD AND GONE (tour benefit) plus tba
m@rch 9th- FLIPPER plus TBA
M@rch 15th: onEline drawing, Sloe, DivisionDAy tba
march 16th short film fest
march 22nd TBA
march 23rd ATOM&hispackage ,PLUs oNEs (recordrelease) ,AM/FM (PA)plus others
MARCH 29th &30th.......
MAXIMUMrOcknroll 20th anniversary shows w/ What happens Next, The PHANTOM LIMBS, NINE SHOX TERROR, Sharp KNIFE and a slew more...

all shows start at 8pm and cost $5 (unless otherwise noted) plus $2 yearly membership fee... no drugs, no booze, no thugs... punx not dead but maybe you should be...

FLATUS
ON TOUR!

APRIL
4 CLEVELAND, OH.
5 FLINT, MI.
6 HOUGHTON, MI.
7 CHICAGO, IL.
8 KALAMAZZOO, MI.
9 FT. WAYNE, IN.
10 FOND DU LAC, WI.
11 IOWA CITY, IA.
12 STEVEN'S POINT, WI.
13 ST. CLOUD, MN.
14 ABERDEEN, SD.
15 KANSAS CITY, MO.
16 TBA
17 ST. LOUIS, MO.
18 DES MOINES, IA.
19 LINCOLN, NA. - TBA
20 CASPER, WY.
21 DENVER, CO.
22 TBA
23 COLORADO SPRINGS, CO.
24 SALT LAKE CITY, UT.
25 MISSOULA, MT.
26 RICHLAND, WA.
27 BELLINGHAM, WA.
28 WENATCHEE, WA.
29 CORVALLIS, OR.
30 PORTLAND, OR.

MAY
1 OAKLAND, CA.
2 SACRAMENTO, CA.
3 SAN FRANCISCO, CA.
4 CORONA, CA.
5 HOLLYWOOD, CA.

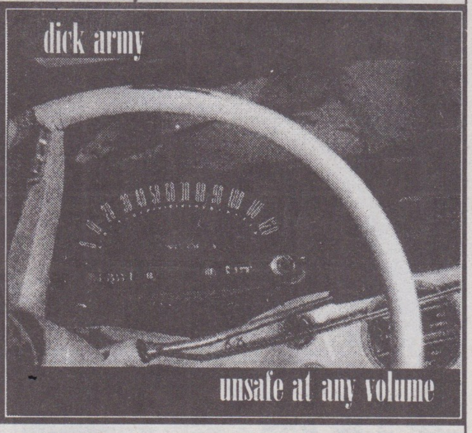
MORE DATES TO COME
MAY 6–26
CHECK FLATUSNJ.COM FOR INFO

IN STORES NOW!

BLACK PUMPKIN RECORDS

CD's $10. FROM: BLACK PUMPKIN RECORDS, INC.
PO BOX 4377 • RIVER EDGE, NJ. 07661-4377 • USA
www.blackpumpkin.com
WRITE FOR A FREE CATALOG!

VITAL MUSIC MAILORDER
Independent Until Death!



OUT NOW ON VITAL MUSIC
DICK ARMY-Unsafe at Any Volume CD...$8.00
Like the idiot he is Tom agreed to release this record without even hearing it. But the punk rock gods have shined on Vital. It's back from the plant and this CD rocks out totally. Classic and catchy punk rock with lots of hook, trade-off vocals and singalongs. Fans of O.C.C., F.Y.P take note and be prepared to enjoy.

Below is a tiny sampling of records we carry.

Cat#...BAND-Title....Price
2270...DROPKICK MURPHYS-Curse Of A Fallen Soul 7" EP....$4.50
2742...TEAR IT UP-I Feel Better Already 7" EP....$3.50
2464...AFI-A Fire Inside 7" EP....$4.00
6688...OPERATION: CLIFF CLAVIN-When Everythings Been Said Double CD....$9.50
2365CD...REDS-It's About Time CD....$11.00/ LP....$9.50(cat#2280LP)
2916...BREAD AND WATER/REASON OF INSANITY-Split 7" EP....$4.50
6892...ANTISCHISM-Still Life CD....$10.50
2286...DEFIANCE-No Time 7"EP....$5.00
6644...AUS ROTTEN-...And Now Back To Our Programming CD....$12.50
6463...OI POLLOI-Fight Back CD....$16.00
5798...LOS CRUDOS/SPITBOY-Viviendo Asperamente/Roughly Living split LP....$7.50
3140...SOOPHIE NUN SQUAD-Dino 7" EP....$3.50
7610...ANGEL HAIR-Pregnant with the Senior Class CD....$10.50
2356CD...RIP OFFS-Got A Record CD....$12.00
2398CD...LOS CRUDOS-Discography CD....$12.50
4348...LOCUST/MAN IS THE BASTARD-Split 10"....$8.50
2965...WHITE STRIPES-Hello Operator b/w Jolene 7"....$4.00
2966...ELECTRIC FRANKENSTEIN-New York Knights b/w Already Dead 7"....$4.50
2259LP...CRIMSON CURSE-Both Feet in the Grave LP....$9.00
1384LP...SCROTUM GRINDER-The Greatest Sonic Abomination Ever LP....$9.00
1380LP...WHITE STRIPES-White Blood Cells LP....$9.00
2258LP...BUTTHOLE SURFERS-Brown Reason To Live LP....$7.00
1357LP...ZOUNDS-Curse Of Zounds & Singles 2XLP...$14.00
2127CD...SAMIAM-Billy CD....$11.00
1363LP...9 SHOCKS TERROR-Paying Ohmage LP....$9.00
1247LP...WHITE STRIPES-De Stijl LP....$9.00

All prices are postpaid. Make all checks(US orders only) or money orders out to Vital Music Mailorder or be a punk and send cash(well concealed). All orders sent 1st class or except one LP/10" goes 4th class. Overseas orders add $3.00 for surface mail shipping.

Visit our website at www.vitalmusic.net to select from our catalog of over 8000 items.
E-mail: tom@vitalmusic.net
Fast dependable service since 1989!
Bands and labels get in touch with us to carry your stuff.
NOTE NEW ADDRESS:
PO BOX 398 HARRISVILLE, NH 03450

COLUMNS

Mykel Board sez:
YOU'RE WRONG!

I'll be more at home than an Afghan necrophiliac. A release party for a book of erotic photos. My pal David Steinberg has a couple pix in the book and invites me to the party. Giuliani's gone. I figure New Yorkers can start having good parties again. I figure wrong.

Except for an attractive cross-dresser with wings and a magic wand, the party is as thrilling as a golf game.

Too loud, too slow music. People with grey ponytails compare notes on camera angles. Worse: I have to buy my own beer! Choice? Bud, Bud Lite, Coors, Coors Lite, or Heineken. And, can you say *seven dollars* with the tip???

After a depressing hour or so, I take the subway downtown. Just my luck, my Metrocard™ has expired. Missing a train, I walk to the machine to buy another.

"Insert credit card," says the machine.

Can't they at least use good English? Insert *your* credit card. Insert *a* credit card. Is this a Japanese machine, or what?

Insert this, motherfucker!

I slip my Visa into the hungry slot.

I'm pissed off. Feeling cheated. The party for an erotic book wasn't erotic. It's not fair. And not enough.

Wouldn't life be better if *everything* were erotic? Wouldn't things improve if we could enjoy our sexual selves in every place? In every situation? Not just erotic events should be erotic, but the universe itself should be erotic. Wouldn't the world be a better place if we lived lust instead of war?

I'm deeply involved in this profound consideration of my netherparts when I get out of the subway. A block down, I see Bar Nomiso, my favorite place for beer and profound consideration. I walk in and head straight for the bar.

"I know," says Joe, the fat bald bartender with the personality of Mom and the face of Tor. "One Brooklyn Lager, coming right up."

"I gotta wash the taste of Heinekin outta my mouth," I tell him.

He smiles as the beer pours from the tap into the mug.

"Ya know, Joe," I say. "I just came from an erotic book party. And..."

"It wasn't erotic," he finishes, knowing me all too well.

"I don't get it," I tell him. "Eroticism could be in everything. It's there for the taking. Look at the way those creamy brown suds stream from the tap into that frosty mug. Why can't the world be as erotic as that?"

"You want to live such a world?" asks Joe. "Where everything, every day, is sex?"

I nod. "It's my dream."

"You're just horny," he says. "If you thought about it for one minute, you'd realize that living in a completely sexy world would be living in hell."

"How can you say that?" I ask him. "How can erotic be bad?"

"Erotic is good because there is *not* erotic," he answers. "Could you jerk off to porn if *everything* were porn?"

"I admire your use of type-two conditional," I say, "but you're wrong."

"The bathroom is over there," he says jerking his head toward the back of the room.

I take a sip of my Brooklyn and head to the toilet. The bathroom at Nomiso always provides the answers to my problems. Walking to the can, I pass the regulars. There's Maggie, the toothless barfly who usually ends the night with her head in her arms, passed out on the bar. Max is there too, a big Negro with a Fu Manchu mustache.

At the juke box, stuffing dollar bills into the slot, is J.D. A man in his sixties, he never stopped being a teen in the fifties. Short tight black pants. What's left of his hair slicked back on his head. A black leather jacket slung over his t-shirt. Rolled into the sleeve of that shirt: a pack of Lucky Strikes. I can't see the brand name, but I know.

A few collegy looking kids shoot pool at the table in the back. Two girlfriends, dumb-looking blondes with too tight sweaters and too big hair, sit in a booth gossiping. One very fat young woman sits by herself, drinking something pink out of a martini glass.

I just have time to catch all this as I head for the door with the silhouette of a guy in a top hat. Under that, it says: GENTLEMEN. I doubt there ever was a gentleman in this place.

Anxious to get rid of the Heinekin, I close myself in a private stall, put the toilet seat up, unzip, pull out and let fly. Ahh, the ecstasy of that depressing Dutchness leaving my bladder! I close my eyes to better enjoy the experience.

There's something strange. Instead of the uric sound of piss into water, I hear a flatness. Like peas dropped on your palm. I open my eyes. Where there was a toilet, now kneels a dark oriental girl, about 16. She's naked, her teacup breasts dangle at the bottom of my field of vision. I follow my shortening yellow stream as it leaves the end of my little friend and enters the mouth of the kneeling girl.

After the stream stops, the girl stands up slightly so she can reach behind me and draw my helmeted lower thumb into her mouth. She sucks out the last few drops and smiles. I zip up and walk out the door into what is no longer the Bar Nomiso, as I knew it.

First, the smell. It's like a peep-show that hasn't been swept in a week. That stale semen smell... takes a second to recognize and a lifetime to forget.

The patrons are fucking. Not only fucking, but sucking, jerking off, tea-bagging, round-the worlding, fudge-packing, toe licking, and felching.

Toothless Maggie has her head buried between Max's legs. I hear his black salami slipping in and out against her naked gums.

J.D. is at the pool table. He's bent like a number 7. Head against the green cloth. Feet on the floor. Table rail against his stomach. His black jeans fall around his ankles as the college boys take turns inserting their fraternity hot dogs into his wiener Teddyboy bun.

On the table, by the corner booth, the fat girl is naked,

spread eagle. Also naked are the sorority girls. One sits on the fat girl's face and wiggles. The other has her own face buried between those humongous thighs.

Smiling as I pass, I walk up to the bar to finish my Brooklyn. Sammy nods as I push a five across, to pay for the beer.

"Thanks," I tell him. "I knew I could count on you."

"Don't thank me yet," he says.

I leave the bar and head out into the street.

Back to the subway. It's after midnight. My daily Metrocard™ is useless again. I have to buy yet another one.

INSERT CREDIT CARD, says the machine.

I do so, again resenting the grammar.

MALE OR FEMALE? Says the machine.

That's new. I press the M button.

INSERT PENIS, says the machine.

More bad grammar... huh? What'd it say? Feeling the suction, I forget the grammar, unzip and insert. *Ahhh!* I think I'm gonna like this world. After the subway ride, I return to my slummy apartment building.

Walking down the hall, I hear the usual ruckus between my neighbor and her three brats. A liberal mom, Mrs. Goldstein doesn't believe in discipline. She believes in *caring*. The problem: she doesn't believe in caring about her neighbors.

Little Davey screams at his usual painful pitch.

"Mommy! Mommy!" he yells. "Jenny won't let me suck Johnny's pee pee. *She* always does it!"

I stop and listen.

"Now Jenny," says Mrs. Goldstein, "be fair. You've got to share. Let your brother have his turn."

"But Mom!" comes the little girl's voice from another room. "I'm the only one who swallows."

"Is that true, Davey?" asks mom. "Do you say no to swallowing?"

"Jenny! Jenny! A big fat liar!" says Davey in a sing-song voice slightly less irritating than a vinegar enema.

"It's the truth!...."

I don't wait around for the rest, but go back to the privacy of my own apartment.

Inside, I pick up the phone to call the Chase Bank 24-hour hotline. Erotic or not, I've got business to take care of. Some idiot has used my credit card number to charge $480 to THE PSYCHIC FRIENDS NETWORK. I've gotta get this straightened out.

BRRRRR. BRRRRRR. BRRRRRRRRRR. *Thank you for calling Citibank. Please enter your account number.*

I never do it. It's a pain in the ass. When you finally get to talk to someone, they just ask for it again. I just hold on. They ask again. I hold on more. Then another recording.

Your call is important to us.

It's a sexy breathy voice, sounding more like *Hyer call his himportant to hus.*

It continues, *So while you're waiting for an operator, why don't you sit back, relax and think about me. I'm there with you, close. Right here, licking your ear. Can you feel my tongue?*

In the background, disco music pounds a heavy beat.

Stay with me awhile, continues the voice, *while I run my tongue down your neck, down your chest, between your nipples. While I slowly unzip... no... why don't you do it for me? That right, just unzip yourself and reach in. Doesn't that feel good?*

I have my test tube out of its lab-coat and in the palm of my hand.

That's right, says the voice. *Someone will be with you in a minute, but isn't this a pleasant way to wait? With me? Come on, do yourself harder and faster for me.* The recording starts to breathe heavier. Me too.

Oh, give it to me! continues the voice, *Give it to me now.*

I'm ready to spurt. I pull a tissue out of the box next to the bed. Just a few more seconds.

Harder! Oh hard...CLICK... The voice changes, *"Chase. How can I help you?"*

"You can put me on hold again!" I tell her, slamming down the phone and zipping up over my now-sagging protuberance.

I guess I'll have to go in person tomorrow morning. The bank is right down the street.

The next day, I put on my jacket and mafia hat and leave. In the hall, I run into little Jenny, slamming the door of her apartment.

"Mr. Board! Mr. Board!" she says. "Can I play *make-the-snake-spit* with you?"

"No Suzy," I tell her. "I have to go to the bank. Ask your father."

"I always play it with Daddy," she whines. "It spits too fast."

"I'm sure it's also a problem for your mother," I tell her. "But I'm late."

I take the stairs down and scoot over the half block to Chase.

Inside, next to the cash machines, a naked security guard absentmindedly fingers herself. I walk up to the OFFICERS' DESK. A buxom woman, looking like Aunt Jemima... a topless Aunt Jemima, leans over the desk and presses her large bazooms one on each side of my face. She shakes her shoulders. I feel like my head's in a blender. I can't breathe. My brain rattles.

Suddenly, she stops, sits back and asks, "How *else* can I help you?"

"There's been an error on my credit card bill." I tell her.

"Oh," she says, "that's not my department. You have see Mr. Dahlmer in the card department."

She picks up the phone and dials three numbers. "Jeff, can you come to the front?" she says loudly. Then, in a slightly quieter voice "I know, you always do."

A man gets up from a desk in the back. He wears what looks like a black rubber suit. A black leather hides his face. A zipper gleams from where the mouth should be. In his right hand, he carries a folder with a few papers protruding. In his left, he carries a brown braided whip.

"I'll take care of this tomorrow." I say, heading for the door.

"Don't worry, Mr. Board," says Aunt Jemima. "You won't have to wait. Mr. Dahlmer can service you immediately."

I don't answer. I don't look back. I'm on the street.

I nearly run into the bagel man, Standing with three of his wares displayed around his penis.

"You want it with or without cheese?" he asks.

I pass the copulating couples at the bus stops, the kneeling-sucking busses, the bums asking for a spare handjob,

Groping hands come from nowhere. Reaching for my groin, my nipples, my nates. Everywhere I look, ugly people have their ugly tongues stuck down the ugly throat of someone else. My local porn store is gone. Why bother? *Every* store is a porn store. *Consumer Reports* rates dildos. *Scientific American* headlines *The Sphincter, A Universe in Miniature?*

My natation through, the sperm-swilled streets is a struggle of fighting off hands and holding back nausea. Sam laughs as I run past him through the bar to the men's room. Back to the same stall. Back to the oriental girl. She opens her mouth. I close my eyes and let fly. My thin

stream strikes porcelain. I'm back. Lesson learned.

From now on, I'll take my erotic in bed, on the internet, once-in-awhile in a quicky in the bathroom of a sleazy bar. Sex is a great place to visit, *because* I don't live there. I don't think I'll be moving, thank you.

ENDNOTES: [*Visitors to my website: www.mykelboard.com or subscribers (email to: god@mykelboard.com) will receive a few extra endnotes. There are just too many to keep up with.*]

—> *Yo moron dept:* Yeah, it was my annual APRIL FOOLS column. It's great that the average MRR reader lasts about as long as my erection. No one's been around enough to remember that I do it every year!

Sure they're gonna give me and George the zine. And Jesse Helms is the new columnist! Sucker!

—> *I thought I had the answer dept:* I've complained about my penchant for listening to punk rock while I'm skiing away at the local NEW YORK SPORTS CLUB. I've told you how it makes my pulse jump. How I feel I'm in danger of a heart attack.

So I figure PANSY DIVISION. They're slower than the normal hardcore stuff. And, if I leave the CD cover around, who knows who I'll meet?

I sit down on the bike, slip in the disk, put on the headphones, and carefully set the cover where people can see it. Then I close my eyes and go pedaling off to Pansyland.

It's not long before I feel a tap on the shoulder. I open my eyes. Hovering over me is an ugly white guy with muscles out to here. He wears a NYSC t-shirt.

"I'm sorry, sir," he says. It's trouble when a bruiser calls me *sir.* "But I'll have to ask you to leave."

"Huh?" I say. "Waddye do?"

"You were... er... screaming," he continues. "At the top of your lungs... something about giving buns a squeeze, and gonna splatter over groovy underwear."

I feel my face redden. The girl sitting on the bike next to me looks extremely unhappy. A guy treading mill, struggles to hold back a guffaw.

"We've had two complaints," says the giant. "You'll have to leave now."

There is no violence, but I've got to find another CD.

—>Bill Florio gave me the *worse* demo. It's not *the worst*, but it does leave itself open for puns. The songs sound a lot more serious than I wudda expected, but I can't hear all the words. They need to EQ to my hearing loss!

One song does hit home, though. "Everything I Touch Turns to Shit." It's good to know I'm not the only reverse Midas in the world.

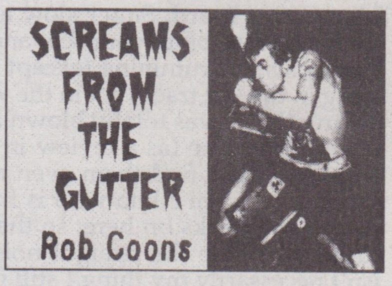
—>I found this www.houseofjordan.com website. Looks like they provide lots of services for struggling indies. No idea on the prices. They don't have much punk, but it's there. The problem is you have to turn off your speakers while you surf the site. This horrible repeating synth bass and drum track never goes away. Maybe they do it so everything else sounds good by comparison.

—>*Heartwarming dept:* Censorship News (www.ncac.org) reports that *Christ Community Church* in Alamogordo, New Mexico had a "get-warm party." It must really be cold there in the desert because the churchgoers used Harry Potter and Billy Shakespeare to warm them up. Not by reading them, of course, but by burning them. No problem, they say. Those guys have written "masterpieces of Satanic deception." They deserve a warm reception.

—> *When people get what they deserve dept:* News is that the Hare Krishnas have to declare bankruptcy. That comes out of a $400 million lawsuit alleging sexual and emotional abuse of boarding school students. I don't know the details, but I'd like to. Send 'em to me at god@mykelboard.com.... And hey! What happened to those... er... personal pix you were gonna send me? I've had nothing for a long time! (Yeah, that too!) Now that I don't live in an erotic world, I need my daily dose.

—>David Steinberg, who I mentioned at the start of this column, has an email newsletter. It's all *about* erotica, even if it isn't erotic itself. You can subscribe to it with a SUBSCRIBE message sent to: EroNat@aol.com

—> Whoops dept. My pal Janis, from the band Cita Atieksme, in Latvia, sent me a friendly email telling me I'm an idiot! I not only had his address wrong, I had someone else's last name! Janis and his girlfriend Sanita saved my ass, and almost found my babushka's family in Latvia. Janis is a fanatical zine-reader. He's a straight-edge veggie, but unlike his US counterparts, he's tolerant of people who aren't. *Please* do me a favor. Send him your zine at *this* address. It's the right one! Janis Reinsons, PO Box 1155, Riga LV 1050, LATVIA. Thanks.



Wow, by the time you all will be reading this column, MRR will have celebrated their 20th anniversary at 924 Gilman Street with an amazing weekend of shows. Jeez, has it really been 20 years? I can distinctly remember the very first time I saw MRR. I was in a shitty little record store in Indiana and the guy handed me a copy of the November 1986 issue to check out. Immediately I was hooked and I was convinced that it was one of the coolest things I had ever seen. I have kept every issue since then. (In other words I have boxes of MRRs cluttering my closet space!) Over the years the magazine has obviously had its highs and lows, but for every kid that says we suck and that they will never buy another copy of MRR, there is another one picking up this magazine for the very first time. Here is to another 20 years of *Maximum Rock N' Roll* and a big thanks to Tim Yo (and all the others) for establishing this beast in the first place!

This has been a weird two months for me as far as the music world is concerned. Paul Baloff from EXODUS, and Waylon Jennings, two guys on total opposite ends of the music spectrum, both passed away recently. I also found out that Clive Burr, who is the original drummer from IRON MAIDEN, has multiple sclerosis. While obviously these things have no direct effect on me, I always find it odd when musicians or actors from things that I like get really ill or pass away. It is a reminder that I really don't like the fact that there is nothing I can do to stop the aging process that I am going through. (Though I have finally accepted that age is only a number and that your attitude and personality truly dictate how old you are.) So when people die or suddenly get sick like this, it reminds me that I am not getting any younger and makes me think a little harder about my life and where I am taking it.

On that sour note, I suppose I should also mention that BOTCH, who are one of my favorite bands ever, have broken up. Fortunately they decided to play the last few shows that they had already booked and so I got to see them two final times. They rocked my ass, as always, so it was good to see them go out on a good note. Apparently they have one more release coming out and then it will be final. With that said it is only fair to mention a new band on the horizon—the amazing TRAGATELO, who were up in the Bay Area recently recording some material for an

upcoming release. TRAGETELO is a new band with ex-LOS CRUDOS and LIFES HALT members in the band. They played a warehouse party while they were here and even though they only got to play four songs, they blew everybody away. Amazingly solid punk rock that charges hard and has strong female vocals that are screamed in Spanish. So be on the lookout for anything that they do, cause I guarantee it will be awesome!

SUNNO))) - "Flight Of The Behemoth" CD - I have really been looking forward to hearing this release which is SUNNO)))'s third so far. As you are probably already aware this band contains two guys, one being a member of GOATSNAKE and the other is from BURNING WITCH. Musically, they obviously worship doom masters EARTH, exactly replicating their style to the point of almost being a tribute band of sorts (and they obviously love SUNNO))) amplifiers as well considering they named their band after them). Make no mistake about it; these are some of the most intense textured soundscapes I have ever heard. Super slow and low-end annihilation that just pins you to your seat and will not release its grip. No vocals or drumming (except for some minimal drumming in the last track) get in the way of this audible sound destruction. I was totally blown away when I heard them for the first time (as a review in a past issue of MRR can attest to) and I find them even more absorbing this time around. Masami Akita who is from MERZBOW remixed two of the tracks on here; so there is a lot of harsh noise fused in. While the straight noise found on those tracks isn't necessarily my thing I still found this to be an amazing release. One interesting thing I saw in the layout was a picture of a Klonopin prescription of Ozzy Osbornes. Klonopin is a medication used to treats seizures, panic disorder and anxiety, which is exactly what may happen if you listen to this CD too much. (Southern Lord; southernlord.com)

COSTA'S CAKE HOUSE - "Self-Titled" CD - This has to be one of the strangest band names I have ever seen. What the hell is a "cake house"? Regardless, the music found on this CD more than makes up for the bad band name. COSTA'S CAKE HOUSE hammers out six songs that combine metal, hardcore and emo into a mishmash of harsh and angry tunes. They mix the pace up with slow trudging parts that are matched up with surges of blast beat insanity while a crushing mix of high and low vocals round the songs out. Their political lyrics touch on things like media control and multinational corporations. A solid effort release by... (Per Koro, Markus Haas, PO Box 102514, 28025 Bremen, GERMANY; www.perkoro.de)

V/A - "Hardcore America (The Reagan Years - 1st Term)" CD - I can't tell you how glad I am to see this Borderless Countries Tapes (BCT) stuff being released on CD. For those of you that are not familiar with BCT, they released countless hardcore tapes of worldwide punk and hardcore from 1981-1987. The release being reviewed is #4 in a series that is attempting to chronicle the best of BCT. On this compilation which is compiled from the "Eat Me" and "I'm Buck Naked" BCT releases you will find LOVE CANAL, SUBURBAN DECAY, NO RESPONSE, EAT THE RICH, DRILLS, ACCELERATORS, DISORDERLY CONDUCY, DETENTION, PSYCHO, WHITE FLAG, DERANGED DICTION, CORRUPTED SERVICE, and the UNEXPECTED. All of these bands are from the USA, but many of the BCT tapes concentrated on the international punk scene. Listening to these BCT releases again is almost like taking a punk rock history lesson. The stuff here is underrated yet classic punk rock with an urgent feeling of unbridled anger. The songs are mostly fast and raw and they bring to mind a long gone era of forgotten bands. I fucking love it! Thanks to Enterruption for giving folks a second chance to hear these amazing releases! (Enterruption, PO Box 884626, San Francisco, CA 94188-4626; enterruption.com)

GODSTOMPER - "Hell's Grim Tyrant" CD - Local boys GODSTOMPER have been cranking out a relentless amount of releases over the last couple of years. So I would be surprised if you have not heard their frenzied two-man attack yet. On this release they spit out more potent tracks of grind/thrash/noise core, plus there is a few live tracks from a one of their 924 Gilman Street shows. Most of the songs on this release wound up clocking in less than 45 seconds long. GODSTOMPER's music has always had a raw, unpolished feel to it and it is almost all angry, abrasive and fast as fuck...so what are you waiting for? The minimalist packaging is a plus, and I thought their jab at some old SOCIAL DISTORTION artwork was pretty damn funny. (Enterruption, PO Box 884626, San Francisco, CA 94188-4626; enterruption.com)

V/A - "Transcendental Maggot" CD - Grindcore is the key word on this release, with AMPUTEE, SOUL PREACHER, HANGING ROTTEN, NOOTHGRUSH, BABAYAGA, SOUR VEIN, JOSEY WALES, STRONG INTENTION, STANK, ALGODON, DADDY, BENUMB, JERMFLUX, BLOOD RED BACTERIA, RISE, and GNOB each contributing to this compilation. Many of the bands on here are in the dark doom filled genre (think EYEHATEGOD and SABBATH influence), while STRONG INTENTION, BENUMB, BLOOD RED BACTERIA, and GNOB pick the pace up, with BENUMB's song clocking in at a whole 15 seconds. AMPUTEE was the surprise favorite here with some fiercely played metal inspired hardcore. Check it out. ($8 ppd: Meconium, PO Box 9064, Hickory, NC 28603; geocities.com/meconiumrec)

CREAM ABDUL BABAR - "The Catalyst To Ruins" CD - You know, in all honesty I avoided this band the first couple of times I had a chance to hear them because I thought their name sounded so dorky. Then they rolled through San Francisco a while ago and proceeded to give my ears a savage beatdown with their punishing tunes and I was immediately converted. CREAM ABDUL BABAR, who hails from Tallahassee, FL have created a fierce release here. They blast through harshly distorted songs that jerk and pound you with a relentless fury of thick and abrasive rhythms. Yet they layer in these epic soundscapes that build and build into an explosive fits of rage. I have a feeling that they are going to get a lot of comparisons to ISIS, which is fairly accurate on a few of their songs, but CREAM ABDUL BABAR have so much more to offer. And besides, they have a bad-ass trombone player that actually compliments the band. And how many bands can claim that? A couple of the songs found on here are also on their "Buried In Broken Glass" EP, but don't let that stop you from picking up this release. By far, this is my favorite release of the month! Fucking awesome! (At A Loss recordings, PO Box 3597, Annapolis, MD 21403; atalossrecordings.com)

NOOTHGRUSH - "Failing Early Failing Often" CD - Fuck yeah! For a few years back in the late 90s NOOTHGRUSH kept the Bay Area on its toes with an onslaught of some painfully slow doomcore. Taking influence from such bands as GRIEF and CORRUPTED they let loose with a barrage of tunes that roll you over like a 10-ton steamroller. Creeping, brutal songs with dark angry lyrics like "Empire of shit decaying. Human Existence: a step in the wrong direction, nature's worst mistake...I strain to dream of a world unhindered by human being. The sooner man destroys himself, the sooner life on Earth will finally be at peace." This CD combines some of their com-

pilation and split tracks with their debut Slap A Ham EP and some demo stuff as well. I have always been a fan of NOOTHGRUSH, so this is a treat to have their stuff together in one handy package. Apparently this is only the first of two NOOTHGRUSH discography CD's that will be released by.... (Slap A Ham, PO Box 7337, Alhambra, CA 91802-7337; slapaham.com)
16/TODAY IS THE DAY - split CD - Damn, I was excited to see this release show up at MRR. 16 have always rocked me hard and this release is no exception. 16 contribute three tracks of hostile sludge that throb and pound their way into your skull. The production is clear and crisp as 16 unleash their can of whoop ass all over you. TODAY IS THE DAY follows suit here with their own brand of anguished metal, with Steve Austin's unmistakable vocals taking charge of it all. From the drop of the first chord your ears are hit with an all out assault of driving rhythms and hostile vocals. Towards the end of the first song they totally switch gears bringing things down to a haunting quiet which is very reminiscent of NEUROSIS. The packaging is minimal and has an underlying Zodiac Killer theme going. Apparently there is going to be a limited vinyl release of this as well, so be on the lookout. (Trash Art Records, PO Box 725, Providence, RI 02901; soundandculture.com)
WEAKLING - "Dead As Dreams" CD - You know, this CD has been out for a long time, but somehow I overlooked giving it a mention in my column. A few years back San Francisco's own WEAKLING jumped into the local metal scene and immediately dominated everything with their riff-laden onslaught of fierce churning black and doom metal. Complex guitar playing (with one of the members of THE FUCKING CHAMPS pitching in his talents) coupled with hammering drums and haunting vocals perfectly mixed together as they created song after song of epic brutality. This CD harnesses five of those songs; with the shortest of them being just a hair under 11 minutes long. The songs may be long, but they totally absorb the listener and never let up. I was fortunate enough to see them live when they were still together and they were just as amazing live as they are on this release. So dust off the corpse paint and be sure to add this essential release to your collection! (Tumult, PO Box 642371, San Francisco, CA 94164-2371; tumult.net)

Please send all things good and grindy to Rob Coons, PO Box 13085 Berkeley, CA 94712; or email me at xgoatcorex@hotmail.com.

"From dehumanization to arms production. For the benefit of a nation or its destruction. Power is power; it's the law of the land. Those who live for death will die by their own hands. Live is no ordeal if you can come to terms. Reject the system, which dictates the norm. From dehumanization to arms production. For the benefit of a nation or its destruction. It's your choice.... Peace or annihilation."
CRUCIFIX - "Annihilation"

Sometimes it's really easy being a parent, like when your kid tells you that she missed you while you were away at work; but then other times are hard, like when that same sweet kid whaps you one and your glasses go flying off your face, across the living room floor, and she laughs as she puts herself in "time out." One-and-a-half year-olds and self-imposed exile are not supposed to mix.

Regardless of whether a situation is easy or hard, parenting is always work, and humor must persist. As a parent, you can rarely truly relax, especially when out in public, so you may as well make room for the funny stuff, right? Now, whether the other people involved in or witnessing the situation think that what's going on is humorous or not can't be weighed too heavily. After all, you're just doing the best you can.

Before I had a kid, going out to get something to eat never caused me any anxiety. But now if the thought crosses my mind, I have to really think hard. Taking her out to eat is always a crap shoot. Will she refuse to sit at the table? Will she throw food at the people sitting in the adjoining booth? Will she sit on your lap the whole time and actually eat a plate of food instead of demanding to nurse?

I've learned that things generally go more smoothly for all involved if my girl is allowed some space to move about freely. She mostly just wants space to move, but her paying short visits to other diners' tables, where she'll perform some sort of "look at me" shenanigan is also usually involved. I always keep my watchful parent eye poised with regard for her safety, but it's mostly just a gesture for any potentially skeptical onlookers who need assurance that I have "control" of my kid. You do get your grumps who think it's abominable for a kid to be allowed to be a kid, but in general, people smile.

A week ago, we decided to take the plunge. While waiting for our food to come, my girl was making her rounds to the other tables around us. Her first two targets paid proper attention to her, so they got off easy. I think they actually really got a kick out of her pretending to pinch their butts with the plastic lobster decoration she plucked off the restaurant wall. Her third target, however, was trying to ignore her.

My girl was having none of that. She lingered, feigning interest in the fake parrot decoration beside the table, and all of a sudden farted pretty loud. We heard it back at our table and the woman who was trying to ignore her definitely couldn't deny her existence any longer. The woman glared right at her, only to be met by her smiling face that added, just in case the woman didn't know what had just happened, "I farted!" Even though our whole table was trying hard to hide the fact that we were all cracking up, grandparents included, when the woman looked my way, I pretended to have missed the whole incident.

A few days after that, I decided to take her out to lunch. I had the day off and wanted to do something I never get to do, so we went to one of my favorite places for a special treat. I chose for us to sit at one of the three low-to-the-ground tables because they were separated from the rest of the booths. I thought that section of the restaurant would keep her fairly contained. The inflatable fat Japanese wrestler guy figure and the two inflatable beer bottles next to us kept her occupied for a while, but she made her way to one of the other low-to-the-ground tables in our section anyway.

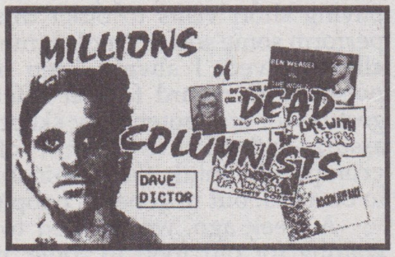
The woman sitting there was obviously trying to have a nice, quiet lunch alone, but obliged my girl with a little recognition anyway. This wasn't enough, though. She ventured out of our secluded section and stopped at the first table she saw.

There were two guys sitting there, but before she could purposely do something to command their attention, she had the urge to go. She plopped herself down on all fours, in kind of a squatting pose, and started grunting

and grimacing her face in a way that only means one thing. She looked up at the two guys and with a strained, this-one-isn't-coming-out-so-easy voice told them, "I poooooo-piiiiiing." I again pretended not to have heard a thing, but of course I could just feel the guys' burning stares. I almost choked on my laughter as I tried to inhale my miso soup. Those guys probably had childless dining time all the time so I didn't care if their lunch was being interrupted; I was going to continue enjoying mine.

And so it goes; the fun never ends. Really. Even though having a kid dominates my life these days and there's always sleep being lost, shows missed, zines unwritten, diapers washed, conversations interrupted, spills mopped, paychecks having to be earned, and the same *Elmos' World* video being watched for the gazillionth time, I'm more entertained than ever.

Punkparents, get in touch & contribute! yardwideyarns@hotmail.com, PO Box 12839 / Gainesville, FL 32604



Jesse: God, the fumes that raise off me smell putrid...but, I guess I always smell, even if I'm the only one who smells it. Maybe it's my clothes. Maybe it my mind showing my own inner stench that I smell when I'm around some... non-honorable people. Its more of a "spider sense" tingling then an actual scent, but it seems to be a stench. Maybe it's that I always thought I smelled as a child. Maybe it is because I was raised reading comics as sort of a religion. I don't know, but I'm sure that I smell it now. Yow, disgusting...and bathing does nothing—after I get out, I notice it. The best I can hope for is to forget about it, but it always strikes me again, so I can never tell if the scent I notice is noticeable to anyone else. The paranoia that occurs...annoying, to say the least. But I guess I gotta stop caring, screw it. I don't mind it when other people smell, unless it's the unadmirable stench. The stench of a horrible wretched soul. Do you read up on vampires? That's the type of stench I'm talking about. Where am I going with this? I don't know, there is so much excess, unneeded nonsense out there and in everything we seem to do. I hope all this complaining isn't more of that.

I want to cut to the chase here. I want to discuss what Joseph Campbell calls the "Power of Myth." The main myth in our culture is the Christian three-headed God (those heads being the Father, the Son, and the Holy Ghost, whatever that is). Joseph Campbell will eloquently point out that the human psyche has the universal need to create God, or Gods, or heros, and myths across all cultures and civilizations and that we will need to become dedicated in one way or another to these things we create. That ought to be profound, but I say, "so what!" Some folks are so needy and they'll turn to him/her/it at the drop of a hat. Whether they have a problem or not. Campbell states that humankind all seems to need to have heros and those heros need to be betrayed and sacrificed and then redeemed and elevated, have virgin births and whatever. But this is getting a little deep—most people need rules to believe in, rules to keep their own weak selves in check and of course to hold others back with, and that is the core of it all, isn't it? Thou shalt not this and thou shalt not that...etc., etc. Rules for rules' sake...what a load of garbage. I try to explain this my high school classmates. They think they need God to get through 9-11, though none of them lost anybody or anything. They have just watched too many TV specials about all that crap and they are addicted to being spoon-fed this media crap. But that's just me speaking, an angry teenage agnostic, who grew up listening to punk music in his diapers. What I believe is... is that we are all a bunch of twisted monkeys down here. Our brains are a little bit bigger than say, an orangutans. And we're waiting for the 12 Monkeys Brigade to chemically fuck this place up. Just like the Bruce Willis/ Brad Pitt sci-fi movie of a few years ago. Nothing special or cosmic to turn to, in our hours of darkness, just zillions of stars to gaze at and a lot of empty space. Well I feel like I've gotten rid of some of that stench I've been carrying around as of late. Keep on doing what you do out there. Jesse Dictor. jessecabbit@hotmail.com.

CrimethInc. Workers' Collective Bullet-in

Manifesto of the Black Thorn League

1. According to orally-transmitted teachings of Noble Drew Ali, founder and Prophet of the Moorish Science Temple of America, Ireland was once part of the Moorish Empire; that is, the celts were Moslems, and there were black moors from N. Africa also present in Ireland. But the moors were expelled by militant Christianity—this event is disguised in the legend of St. Patrick's expelling the snakes—for which reason the MST celebrates St. Patrick's Day, in a mood of irony perhaps, in expectation of an eventual Return.

2. In Noble Drew Ali's system, celts are considered an "Asiatic race," and thus potential converts to Moorish Science. We consider NDA's theories to be racial but not racist, because (again according to oral tradition) they were based (at least in part) on spiritual affinity. "Europeans" who wished to join the MST (including some of the later founders of the Moorish Orthodox Church) were declared to be really celts or "Persians"—(which may have something to do with the oft-remarked similarity of Eiran and Iran).

3. NDA's hidden history of Ireland may be taken as an esoteric metaphor—but it is supported in some surprising ways by archaeology and even "official" history. In the first place, the celts are an Asiatic race, or at least the most recent arrivals in the west from the mysterious "Hyperborean" heartland of the Aryans—last of those nomadic migrations which settled India, Persia, and Greece.

4. Second: What is one to make of those early Celtic crosses inscribed with the bismillah ("In the Name of God," opening words of the Koran) in kufic Arabic, found in Ireland? The Celtic Church, before its destruction by the Roman hierarchy, maintained a close connection with the desert hermit-monks of Egypt. Is it possible this connection persisted past the 7th/8th centuries, and that the role of the monks was taken up by Moslems? By Sufis? in contact with a still-surviving underground Celtic Church, now become completely heretical, and willing to syncretize Islamic esotericism with its own nature-oriented and poetic faith?

5. Such a syncresis was certainly performed centuries later by the Templars and the Assassins (Nizari Ismailis). When the Temple was suppressed by Rome and its leaders burned at the stake, Ireland provided refuge for many

incognito Templars. According to The Temple and The Lodge, these Templars later reorganized as a rogue Irish branch of Freemasonry, which (in the early 18th Century) would resist amalgamation with the London Grand Lodge. The Islamic connection with masonry is quite clear, both in the Templar and the Rosicrucian traditions, but Irish masonry may have inherited an even earlier Islamic link—memorialized in those enigmatic crosses!

6. It's interesting to note that Noble Drew Ali's Masonic initiations may not have been limited to Prince Hall or black Shriner transmissions, but may also have included some hidden lines connected to Irish masonry, and dating back to Revolutionary days in American history. It is known that many common soldiers in the British Colonial Army were masons affiliated with the Irish rather than the London Grand Lodge. This "class" difference was reflected in the American Revolutionary Army, whose officers were "official" masons but whose private ranks tended to be "Irish."

7. Historians sometimes forget that in the 18th Century, in America, the Irish were generally considered "no better than Negroes." In 1741, on St. Patrick's Day in New York, a riot broke out, involving a conspiracy which included Irish, African, and Native American men and women—naturally "of the meanest sort." Some Irish conspirators were overheard to swear they'd kill as many "white people" as possible. The uprising failed and the plotters were executed. As the bodies of two hanged in the open air decayed in an Iron gibbet, "observers noticed a gruesome, yet instructive, transformation. The corpse of an Irishman turned black and his hair curly while the corpse of Caesar the African, bleached white. It was accounted a 'wondrous phenomenon'" (Linebaugh and Rediker, "The Many-Headed Hydra").

8. Clearly, the Celt and African were linked not only in the gaze of the oppressor class, but also in their own world-view—as comrades, as somehow the same—in a solidarity which extended to Indians and to other "Europeans" who fell beneath the level of the "respectable poor" into the category of slaves and outcasts. Racist feelings did not divide the 18th Century poor and marginalized—as would become the case under later capitalism. Rather, the marginalized of all races constituted an underclass and moreover, an underclass with some awareness of itself, hence with a certain power (the power of the "strong victim"). This consciousness might well have been developed in part by Irish-black "masonry" of some sort. And Noble Drew Ali might have known of this tradition, which he masked (or perhaps unveiled) in his parable of the snakes—and celebration of March 17th.

9. In another interpretation of St. Patrick's anti-reptilism, the "snakes" he banished were in fact "druids," i.e. Celtic pagans. The snake may have been an emblem of the Old Faith, as it is for many forms of paganism, including African (Damballah) and Indian (the Nagas)—and even for the Ophite Christianity of Egypt (Christ himself depicted as a crucified snake).

10. Celtic pagan lore was embedded in the Romance traditions, especially in the Arthurian material—and here once again. we find ourselves in the world of the Arabo-Celtic crosses. For the romances are permeated with "Islamic" consciousness. In Malory's *Morte dArthur* and Eschenbach's *Parzifal,* many Saracen (i.e. Moslem/Moorish) knights are depicted not as enemies but allies of the Celts—and in the latter book the entire story is attributed to Moorish sources (which are now lost). Saracens, Christians, and crypto-pagans are united in a mystical cult of chivalry which transcends outward religious forms, and is emblematized not only in pagan symbols like the Grail and the Questing Beast, but even in such cultural borrowings as the lute (al-'ud in Arabic), or indeed the cult of romantic/chivalric love, transmitted from Islam to the west by Sufis in Spain.

11. Ireland's contacts with Spain certainly extend back into the Islamic period, and the so-called "Black Irish" may have as many Moorish as castillian genes. Medieval Irish monks probably absorbed Sufism and Islamic philosophy along with the art of the illuminated manuscript—witness the extraordinary stylistic resonance between the *Book of Eells* and the Kufic Korans of Omayyad Spain. If St. Francis could visit N. Africa and come back to Italy wearing a Sufi's patched cloak, so the Irish might easily borrow from Egypt and al-Andalus.

12. All speculation aside, the Moorish Orthodox Church entertains its own esoteric interpretation of NDA's teachings on these matters. We heartily endorse his "elective affinity" theory of affiliation with a greater spiritual Celto-Asiatic "race." DNA counts for something, but soul for a great deal more. "Every man and woman their own vine and fig tree" (one of NDA's slogans) is not a matter of fate but of character, not of birth but of choice.

13. In our historical/imaginative exegesis and unfolding of NDA's parable, we have uncovered a complex of heretical Islamic and Moorish cultural strands linking Celtic neo-paganism, esoteric Christianity, and the Arthurian cycle, through Sufism and masonry, to the perennial libertarian struggle of the marginalized and oppressed peoples of the "Atlantic" world.

14. We propose to embody this poetic complex in a popular chivalric order, devoted symbolically to the cause of "bringing the snakes back to Ireland"—that is, of uniting all these mystical strands into one patterned weave, which will restore the power of its synergistic or syncretistic power to the hearts of those who respond to the particular "taste" of its mix. We have borrowed this slogan from contemporary neo-pagans in order to symbolize the special mission our order will undertake toward Celtic-Moorish friendship. The BLACK THORN LEAGUE will be open to all, regardless of whether they are MOC members or not, providing only that they support this particular goal.

15. "Black" in our title signifies not only the black banners of the moors but also the black flag of anarchy. "Blackthorn," because the tree symbolizes druid Ireland and is used to make cudgels. "League," in honor of the various Irish rebel groups which have organized as such. Other organizational models include such Masonic-revolutionary groups as the Carbonari, or Proudhon's anarchist "Holy Vehm," or Bakunin's Revolutionary Brotherhood. We also emulate certain anarcho-Taoist Chinese tongs (such as the Chaos Society), and hope to evolve the kind of informal mutual aid webworks they developed.

16. The League will bestow the Order of the Black Thorn as title and honor, and will hold an annual conclave and banquet on St. Patrick's Day in memory both of Noble Drew Ali's vision, and of those rioters of 1741 who conspired in low taverns to overthrow the State. Bring the snakes back to Ireland! CrimethInc. Order of Snakes 2695 Rangewood Dr., Atlanta, GA 30345 USA.

A few years ago I wrote two columns in *HeartAttack* about women in punk. I ran down what I thought were the best/most influential female and female-fronted punk bands. Most American

punk kids know Bikini Kill and Spitboy, and I mentioned bands like Sink, Gaia, Gash, Livin' Sacrifice, Tozibabe, and all the crazy Japanese bands on the *Women's Liberation* comps. However, I have recently been introduced to a band that I think totally rages. Vulpe SS are a Spanish band from the early 80s and I know very little about them. Munster reissued their two song 7" in a special limited edition box set type thing and I was also able to track down the original. This is smoking fast punk verging on hardcore. Definitely a new favorite and right up there with Gash or Bikini Kill. All I know about this band comes from the back of the *Bloodstains Across Spain* LP. Says something like they played a few shows and appeared on TV and riots ensued. They had to break up due to the controversy and not being able to play anywhere due to the riots. Sounds fucking punk to me! But the song on the *Bloodstains* comp is the B side and not as good as the A side, which you have to get the Munster box set for. "Me Gusta Ser Una Zorra" just blazes. Too bad this band didn't record more. Scorching stuff. If you are a fan of all-female punk bands in particular this one is worth hunting down.

OK this month I'm going to talk a little bit about DIY economics. Let's get one thing straight. I didn't ever study business or economics in school. I'm not a very by-the-book sort of person, if you know what I mean. I started a record label to spread punk rock music, not to make money or become a businessman. As the label grew, I had to learn a lot of shit the hard way. I sell my records at some of the lowest prices in the business, in fact I've never raised my 7" price in ten years of doing a label, even though postage, pressing, printing, etc. have all gone up numerous times. At the rate I'm going I'm practically giving them away, but I can get away with it because I do make money off t-shirts, CDs, and LPs. One thing that I think a lot of punk kids don't quite understand is what goes into running a small label and distro and putting out records. I have little patience for what I call "DIY extremists" who balk at paying full price for a record or getting into a show. I always have to haggle with these kids. "Dude, $3 is too much, I know for a fact this record cost you less than a dollar to make." So for all you anklebiters who want to tell me how much a record should cost, I will lay out some of the costs I run into in running a label. Hopefully this will answer in everyone's mind, "why does it cost what it costs?" and those who run a small distro or label might want to check out a few ways I've figured to save cash here and there.

First there is the vinyl pressing cost and the covers. Really, these aren't that expensive. In the case of a 7" single, you are looking at about $.47 for the vinyl and maybe $.10-.15 for the cover, depending on how many you press. Maybe $.40 or $.50 for a color or poster sleeve. I've always tried to save money by working in large volumes, pressing 3000 records at a time and printing 5000 covers at a time. Especially with printing after the first few thousand, each additional thousand is a fraction of the cost, like another $60 or so. I'd rather throw away a thousand covers I never need than have to pay all the set up costs a second time because I didn't press enough on the first run.

But beyond just the costs of printing and pressing, there are other one-time expenses. First of all is studio time. Depending on how your label works, you probably advance the band some cash up front for studio time, which of course has to be factored into the cost of the record. You can try to save on studio time, and Brian from Grand Theft Audio wrote a few informative MRR columns on how to do so. But bottom line is, you get what you pay for. Record in a half ass studio, with an inexperienced engineer on a shoestring budget and your record will probably sound like shit. You have to find an affordable medium between a super pro-deluxe studio and your cousin's basement. Over all I think this is the most important factor in how the record will actually sound. After you get the master tape/CD there are mastering costs, about $175-200 for a 7" record. Then at the pressing plant there are plating costs for making the mothers and stampers for your record. After the records are pressed there's shipping from the plant. If you're lucky sometimes you can stop at the plant when your band is on tour and pick up the goods, but most of the time you'll have to add those shipping costs to your total cost. After that you probably want to put your records in a plastic sleeve. You can order these from a place like Something Special or Bags Unlimited, and then pay the shipping on that too. Or if you are really adventurous you can have a local poly-bag company make your bags for you and go pick them up yourself. This is waaay cheaper than ordering sleeves from Bags Unlimited. For years I was getting 50,000 plastic sleeves at a time made by a local company. I then sold them to local labels and stores at less than what they were paying Bags Unlimited. And no shipping costs. Unfortunately, that place went out of business a few years back. If you run a label and there are other labels in town, this is something to look into if you can find a local supplier.

So now we have our records with covers in plastic sleeves. We've still spent only about a buck on these suckas thus far. But now we have to add the cost of royalties into the mix. Depending on how your label works you either give the band cash, or a percentage of the records. Giving the band 15 or 20% of the pressing is a better deal for the band if they can sell them on tour and at gigs for the full retail price. If the band broke up or never plays out, you will probably have to pay them cash, and that just drove up the cost of your records again.

Now we start to get into what business school types call the indirect costs, the overhead of your record label. For most people who run DIY labels, this is a labor of love—I've never met anyone who paid themselves for work they did on a label. All anyone ever asks is some free records now and then and maybe to get to go on tour with one of their bands or something. Most guys I know who run DIY labels all still work full time jobs, lead super simple lifestyles, and pour all their cash into their labels. I think it's about the same for me, Ken from Prank, Ken from Sound Pollution, Jon from Dead Alive, Max from 625, Martin from Lengua Armada, Jeff and Athena from Six Weeks, Anton from Underestimated, Joe from Youngblood, Tomppa from Fight, and many more DIY label cats. If you've ever met any of us, we are a lot alike. Reclusive record nerds who spend hours in front of computers and boxing up records and never get much more than a few free 7"s out of it. Ain't nobody getting rich off DIY hardcore, and if any of us started to pay ourselves even five or six bucks an hour for the time we put into our labels, it would drive the cost of the records up to $4 or $5 for a 7" pretty damn quick. So lets look at some of the time and money that stacks up.

First there's a lot of time on the phone with the bands, the studio, the printer, the pressing plant, etc. getting everything sorted. Then there's hours of putting the records together (sometimes you can get the band or some friends to help you with this, more often than not it's me alone staying up late listening to records and putting vinyl in sleeves). You can pay the pressing plant to put your records together, but then you have to pay shipping twice on the covers, and it's not very DIY. I like to

think that I personally touched every record I sold. That's a little weird, I guess but if you felt as strongly about punk rock as I do, you'd understand what I mean.

After the records are put together, there's storage. For years I ran my label out of a walk-in closet, and later out of my bedroom. But eventually you will amass enough records and need so much work space that you will have to have some sort of office/workshop. If you're lucky maybe you can do it in your basement, but most likely you will eventually have to rent an apartment or house bigger than you actually need to house your label. If you're label gets much larger and especially if you start printing shirts for your bands and running a distro then you will probably have to rent some sort of warehouse or loft space. If you are lucky you can do like me or Gavin of Stickfigure and live there too. But if not you'll have to pay rent twice, once for your home and again for your shop. Then you'll have to start commuting between the two, which means more time and gas money. Now you are starting to take on monthly overhead. You will have to come up with the money each month to pay rent, heat, electricity, phone, etc. You are also going to have to buy or build a bunch of worktables and record shelves unless you get lucky and dumpster something or boost a bunch of lumber from a job site.

You are probably going to have to buy a fax machine, computer, etc. Although most people have a personal computer anyway these days, you will probably find yourself buying bigger, faster, more expensive machines more often once you start using it for work every day. Don't forget your monthly internet fees. Most labels will want a website, which means either spending a lot of time building it yourself or paying some whiz kid to do it for you. Then there's more monthly overhead with hosting. If you want to take online orders, there's a bunch more expense for the software, the monthly and per transaction fees, and the fraud prevention services you'll need to stop the Indonesian kids from trying to order with stolen credit cards. As your label grows, you'll probably need help with things like mailorder, and this means employees. If you are a punk who's worked shit jobs all your life you will probably want to give your employees a decent wage which quickly adds up to more weekly overhead. Once you start paying taxes and shit, your costs will increase further. I'm of course not crazy about paying taxes, and I try to get out of as much as I can, but I got audited once already and I'm not too crazy about being fined again or going to jail, so I try to play it cool with the Man. One of the biggest costs is shipping, and the post office really nailed us on international shipping last time they raised the rates. After pressing and printing, shipping is my biggest cost—last year I spent just over 12 thousand dollars on postage and UPS shipping. Plus, your biggest use of time will be actually pulling, checking, and packing orders, then putting postage on them, logging everything somehow for your records, and taking it to the post office or UPS.

There are hundreds of day-to-day chores at a record label beyond simply packing up and mailing out records. There's going to and from the post office to pick up and drop off mail. Trying to track down missing orders. Dealing with lost/damaged items and replacing them. All those lost and damaged records come out of your bottom line and drive up your costs more. Most record label types eventually wind up buying a van to haul all this stuff around in. If you're lucky you might be in a band already so the van is already a necessity. But you aren't going to get away with driving an economy car too long hauling boxes of record covers and stuff around. Now watch your van guzzle gas and further eat up the huge profit margin on the 7" you just put out. If you get involved with trading there will be hours of mailing and emailing other labels about trades, the killer postage to Europe and Japan where most of your trading partners will be, and of course, more lost packages in the mail. You might have to start dealing with air freight, which means long drives out to the airport, running around to customs offices and paying customs tax and air freight shipping as well. You are probably also going to want to give away a stack of 7"s to zines for review and maybe also to radio stations for airplay. Each of these records and all the ones you give to your friends are more you need to subtract from the cost of your release. You will also want to put some ads in zines, which means a lot of time spent laying out ads, or hiring someone to do it for you. Then you've got to mail them out with your promo copies and pay for ads in all the zines that cover your style of music. You might also want to do some posters or stickers to get your label name out there, or to put in the records. I for one really thought getting stickers was cool when I was a bored suburban punk kid ordering stuff out of MRR. Therefore I try to put a sticker in every mailorder, and at ten cents a sticker it doesn't sound like much, but that shit definitely adds up, and when your sticker box is empty you gotta choose whether to get more stickers or put out the next record on time.

Let's not forget office and shipping supplies. I try to boost as much of this stuff as I can from office depot and salvage used boxes from the record store and radio station. Still, you are going to wind up buying some envelopes, markers, and a lot of packing tape. Let's not forget cardboard record mailers—the good ones are about $.60 each. And then you gotta pay shipping again to get them sent to you. You will need these if you sell LPs in small quantities by mail. I think one of the most regrettable aspects of the international DIY hardcore movement is records with bent corners. No one packages their records well, so a huge percentage of DIY records these days have all the corners bent, seams split, tops frayed, etc. Use heavy cardboard and double box! If your label gets big enough, you will probably have to start paying taxes and other government bullshit, like sales tax, withholding, FICA, work comp, the Self Employment Tax and whatever all that shit is. Basically it means the Man taking money from the Kids, but either way it runs up your overhead of your label.

Another element that sucks, but will happen if you table shows, is getting ripped off. Hard to believe backstabbers would do this, but it happens for sure. I got stuff ripped off from my distro at the DS 13 show at the Smell in LA, at the Pist reunion show in New Haven, etc. Look at the insert to the Assrash 7"—that kid hanging in the tree stole some patches from Neil. Hang up the fucking punks! Anyway, stolen records are records you can't sell, and that certainly drives up the cost of what's left.

Related to stolen records are distributors who go out of business and never pay you, or people you trade with who never send their stuff, etc. In the past few years Rhetoric, Rotz, Vacuum, Bottlenekk, Profane Existence/Blackened, and several other distributors and mailorders have gone under, some owing a lot of people money. This is why I always strive to get cash up front or trade for my stuff. I might ship fewer records, but at least I'm not throwing them away. As Mike of Beer City once said, "If I go broke, I'm gonna go broke with a warehouse full of records." Right up there with distributors who go under are people who rip you off on trades. I'd like to think the DIY movement is based on trust and friendship, but there are a few shitheads like Oliver at Sludge (or whatever alias he's using nowadays) records who take your shit and never send you anything. This especially sucks because not only do you lose records, you also had to pay the cash to ship

them. Luckily, in ten years of running a label I've only been blatantly ripped off on trades a few times. Contrast this to Profane Existence, who got swindled out of tens of thousands by shifty distro kids who took their zines and records and never paid up. If anyone wants to point to a factor that killed Profane Existence, it's like this: "DIY Killed by the Kids." I remember reading Born Against's tour report where they said something like it wasn't the big rock clubs and promoters who fucked them over the worst. It was the well meaning but clueless kids who thought they knew how to put on a show but never flyered or promoted the gig and hired the most expensive PA in town and had 26 bands play, etc. The scene is more organized than it has been in the past, but every day kids take on projects they don't have the ability to see to a conclusion and in the process they burn a lot of people who are working hard to support the scene. If I press 1000 7"s and send 100 copies to a distro that goes under, the kids disappear and I never get paid, I just drove up the costs of my 7" release by 10%, not including what I paid to ship the records and the time to set up the deal and box up the records. A few raw deals like that and your DIY release is actually costing you more than your selling price. Also, if you deal with the internet and credit cards, there are the super DIY kids who will order from you with stolen credit cards. This is a real hassle, and you will have to pay a lot for fraud protection software and double check everything before you ship. Sound Idea and Blackened both got burned by kids in Malaysia and Indonesia using stolen credit cards, and then they wonder why there is not another issue of *Profane Existence* or more Doom records coming out?

OK, so we now know there are a lot of elements that go into putting out a record and running a record label. Now I know that most DIY purists would argue that no one should expect to make any money off punk at all. That's fine if you feel that way, but even if you expect to make no money (I still don't expect to make any money at running a label) you will still have to admit that there are numerous factors which drive up the cost of a simple 7" record beyond just pressing and printing. And when you consider that the countless hours one puts into the label start to cut into hours you could have spent working a real job, the time=money factor looms larger and larger to the point where you really have to stop and think about it. Bottom line: running a label is done by punk music lovers who are passionate about the music and culture. Any of us doing the same amount of work in any other endeavor in life would probably become very "successful" by society's standards, but we choose to do what we do for little or no pay just because we like music, and want a few free 7"s now and then. When you think about the work that goes into it, DIY punk records are some pretty underpriced forms of entertainment. I'm not complaining about the way things are, or arguing for higher prices or anything, just trying to tell it like it is.

The numbers are almost impossible to understand. In less than a year, Enron went from the nation's seventh-largest corporation to Houston's biggest producer of jobless people. More than 4,000 employees hit the streets; many watching helplessly as their locked-in 401(k)s evaporated. Meanwhile, their bosses cashed in their own chips and walked away with bulging pockets. In 2000, the year before Enron went bankrupt, CEO Kenneth Lay collected $8.3 million in salaries and bonuses. Between October 1998 and November 2001, Lay sold 1.8 million of his shares of Enron stock for a cool $101 million. Oh, and Lay was on the boards of Compaq and Eli Lilly until December 2001. He owned $6.7 million of stock in those companies. His total earnings during the 90s are estimated at *more than $300 million*.

Americans were losing the war on terror long before September 11.

As it turns out, some of our deadliest foes have been working deep within the system. Even with 2,800 9-11 victims to his credit, Osama bin Laden has nothing on these home-grown corporate terrorists. Thoughtless, greedy captains of industry like Lay have laid off *more than 15 million Americans since 1990*, simply to pump up the value of stock given to them for nothing.

They fired people when their companies made money and they fired people when they lost money. Either way, the more they fired, the more they earned. How many of those 15 million died because they could no longer afford health insurance? How many more have slipped off the ladder of downward mobility and plunged into abject poverty? Osama bin laden and Ken Lay shared a common target—innocent American workers.

Enron is anything but an anomaly. It's a media-ready parable for post-deregulation capitalism. Enron is what happens when we trust business to do the right thing, when we believe in the magic of the marketplace, when a corrupt government abdicates its duty to protect workers and consumers against guys who think they deserve $101 million to run a company into the ground. There have already been thousands of Enrons. Unless we do something soon, there will be thousands more.

The United States may be the only place on earth where there is both unemployment and understaffing. Lines are longer than they've ever been in banks, grocery stores, and airports, but employers save money on staff and pass the inconvenience on to us. It's a simple equation: unemployment scares those who keep their jobs, who are willing to work harder for less pay, whose misery mutates into rudeness, which draws the wrath of sucker consumers who are too busy yelling to know that they're angry at the wrong people. Sure, actual business failures are a part of economic natural selection, but putting 4000 people out of work while you collect $101 million is not an act of God—it's a crime.

The Bush Administration has already made clear that it's willing to bend the rules in the pursuit of terrorists abroad. Why not go after domestic terrorism the same way?

On September 24, less than two weeks after the suicide attacks on New York and Washington, Bush ordered the assets of Osama bin Laden and Al Qaeda frozen. Why weren't the assets of Lay and his fellow execs'—millions in cash, securities and real estate—immediately frozen? This would prevent them from moving or hiding those assets before Enron employees and shareholders get their day in court. And it would send a clear message to other practitioners of creative bookkeeping.

Innocent before proven guilty, you say? Bush didn't worry about such pretty legalisms before signing his executive order.

On October 7, he ordered the bombing of Kabul, beginning a campaign that ultimately led to the fall of the Taliban government. We should conduct a precision airstrike on Enron using fiscal means. Nationalize the

company, liquidate every asset down to the last paper clip and divvy up the cash among the newly-unemployed. This is a common method of dealing with rogue corporations in other countries; it should be applied to all companies that break the law.

Beginning in January, US forces have been charged with abusing Afghan prisoners. Northern Alliance troops released from US custody reported that they were locked up in shipping containers, deprived of food and water, and beaten until their ribs snapped. The Bush Administration played fast and loose with the Geneva Convention, first stating that captured Talibs were "unlawful combatants," then paying lip-service to the treaty while nonetheless refusing to grant POW rights to the prisoners languishing in dog pens at Guantánamo.

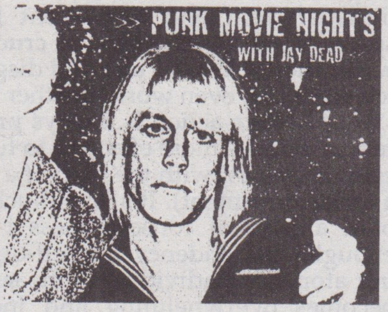
If guys who fought *on our side* in Afghanistan deserve such rough treatment, surely the fate held in store for Lay, his fellow Enron executives and anyone else accused of corporate terrorism should be a thousand times worse.

"I am deeply troubled about asserting these rights," Lay told Congress on as he took the Fifth on February 11th. "It may be perceived by some that I have something to hide." Want Lay and other Enron terrorists to talk? Dress them up in orange jump suits, put them on a USMC diet and leave them alone with a few good men for a few good weeks. Terrorists, as Bush has said repeatedly, don't have rights.

Anything less would be hypocritical.

BOOK PROPAGANDA: My new book, *To Afghanistan and Back,* is coming out in April. I was one of 45 journalists to enter Afghanistan in a convoy in November 2001. 42 of us made it back. This book is about surviving that ordeal, and it's 112 pages, of which 50 pages is a graphic novel and the rest is articles I filed from Afghanistan. There are also tons of photos and cartoons. If you want a copy of *To Afghanistan and Back,* signed by me, please send $19 (includes shipping to anywhere in the US) to: Ted Rall, PO Box 2092, Times Square Station, New York, NY 10108.

RKL FLAILFEST • Still Flailing After All These Beers!

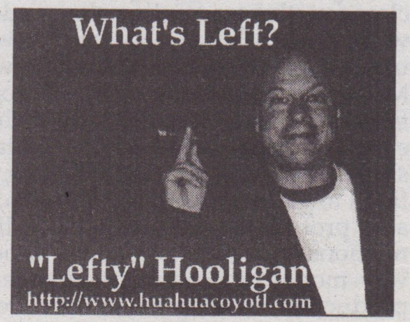


When I first saw this DVD sitting in my bin, I was feeling more than a bit dejected. Where were all of those underground films and videos that I imagined would be arriving in my bin and PO Box, back when I first proposed doing a column of this type? Aren't there an endless amount of film students and punx with video cameras that are searching for a forum in which to get the word out about their creations? I mean, shit, I would have been happy with home movies, concert footage, fetish films, or anything other than what I have been receiving, which has been mostly nothing. Does anybody even pay attention to film columns in MRR? I don't think so, because if they, did there would probably be many more complaints than I've come across in the letters section, because after all there are three of them...and so what does this have to do with RICH KIDS ON LSD?

RKL FLAILFEST wouldn't be an automatic run-out-and-purchase DVD for me normally, especially because for most of the last decade RKL has sucked. Sucked is such an ugly word, I'll admit, and it is a relative one as well. Due to the level of musicianship that the members of RKL are capable of, you couldn't just say that they flat out suck. RKL on a bad day are probably better than 50 of the new records MRR receives every month, and arguably better, or at least on par, with the last two records MRR put out, but when compared to the RKL of 1984-1989, they suck...so hard. The killer thing about this DVD is that most of the RKL you get to watch and listen to is rippin' vintage hardcore from 1984-1989, including footage from their 80s European tours, and live tracks from their performances at legendary clubs like the Mab. Throw in the fact that this is an extremely well edited videography, and you have one can't-miss DIY DVD release on your hands. The RKL of recent years have, I'm convinced, destroyed any chance they once had at being another one of those semi-legendary SoCal hardcore/crossover bands of the 80s. That kind of shit is stupid on the one hand, but on the other hand, how hard is it to change your name and carve out some new territory if the urge to play and tour is still running so strong through your veins. Like I wrote previously, RKL are very talented musicians. The reality is that they didn't change their name and move on, which is evident on some of the more recent footage which shows the former long haired skaters/surfers (Yes, they actually skated, and surfed, all of them!) sporting short haircuts, goatees, and beer guts, which is a kind way of describing what's going on with their lead singer these days. Those types of hard slaps to the face are few and far between on RKL FLAILFEST, and so in a way this could be a first step in reminding the new generation of young thrashers how sick 80s bands like RICH KIDS ON LSD were, in the 80s. (Malt Soda Recordings, PO BOX 7611, Chandler, AZ 85246)

I mentioned Gilman's attempt at having regular short film fests in a previous column, and so if you have a film of 15 minutes or shorter, and you want it shown at one of these fest that will take place at Gilman, then email Tyler at: jthutton@hotmail.com or email the Crimson Baboon at: sketch314@aol.com. It's a good idea that is being organized by a couple of dedicated Gilman volunteers, so if you have something, then get involved!

Lastly, if you want to send me any of the aforementioned types of DIY films or videos, to be written about in this column, then please do so at: Jay, PMB 419, 1442A Walnut Street, Berkeley, CA 94709. I have been slow in updating the Punk Movie Nights pages at wethepunx.com, but this because I have been busy. Busy in that I am doing a lot of scene-oriented shit, which is to say that I do like half as much work (or less) than Mike Thorn or Max Ward, but when you consider those two dynamic, energetic, positive folks, and then you check out my depressing ass, sitting in the darkest corner I can find drinking cup after cup of Peet's coffee and still not moving for hours at a time, losing track of reality while squinting to read flyers on the nearest telephone pole...well there it is.



I'm too light for heavy work and too heavy for light work.

Wobbly wisecrack

The hours are long, the pay is small, so take your time and fuck 'em all.

IWW sticker

Direct action gets the goods.

IWW slogan

A four-hour workday for

eight hours pay.

IWW slogan

Wobble the job.

current phrase, meaning use IWW methods

The working class and the employing class have nothing in common. [...] Between the two a struggle must go on until the workers of the world organize as a class, take possession of the means of production, abolish the wage system, and live in harmony with the earth.

Preamble to IWW Constitution

***

Let's talk about war.

Not Junior Bush's worldwide war against international terrorism. As of mid-March the US has troops in Afghanistan, the Philippines, Georgia, Yemen and, rumor has it, northern Iraq, with deployments promised for Somalia and Indonesia, direct military threats made against Iran and North Korea, and indirect nuclear threats made against many of the above countries plus Libya, Syria, Russia and China. Not the war on drugs either, which finds US troops on both borders and now in Colombia. Let's talk about the only war that matters.

The class war.

This column is for those workers who understand they're in a class war with the employing or owning class (otherwise known as the capitalist class) and who want to win that war. It's for workers who see the abolition of wage labor as absolutely essential to the emancipation of our class as a class. It's for workers who want to kick some *bourgeois* ass.

I'm going to outline an overall class war strategy I call the revolt against work. the aim of which is abolishing work. In a sense, the last 150 years of working class struggles have been a continuous revolt against work, the highlights of which were the 8-hour day and the 40-hour/5 day week. The point is to bring the revolt against work to the forefront of our struggle against the capitalist class through the three basic approaches sketched below, so that even reformist labor unions are forced to pay it lip service. By doing so, we'll be pushing a central dialectic in capitalism to its limit, forcing capitalism into overload. Incidentally, a dynamic revolt against work could also help revitalize the overall, stagnant labor movement. Let's begin with the dialectic in question.

I'm too light for heavy work and too heavy for light work.

Karl Marx saw history in terms of modes of production and the transitions between them. Modes of production correspond to the big historical stages like slavery, feudalism and capitalism, each of which has its own internal dialectic of class struggle. A mode of production, in turn, is comprised of the forces of production (tools, technologies, techniques, etc.) and the relations of production (how labor and resources are owned and allocated, how labor process is organized, how products are distributed, etc.)

One of the ways modes of production change is through class struggle, pure and simple, as when a toiling class overthrows a ruling class and takes social power. As when the working class overthrows the capitalist class to usher in socialism, an entirely new mode of production. Marx warned that the forces of production should be sufficiently developed before any such social revolution, otherwise all that workers under socialism would be able to share is scarcity. Strictly speaking, class struggle is confined to the relations of production, but how that goes can also profoundly affect the dialectic between forces and relations of production. That's important because another way modes of production change is when the forces of production develop beyond the relations of production, until the relations of production actually act to constrain the forces of production, precipitating a crisis in the mode of production complete with social upheaval and the potential for social transformation.

With respect to the present mode of production, global capitalism has the capacity to produce abundance worldwide, except for the constraints of a class system where the rich and powerful get richer and more powerful while the poor eat shit and die. Short of outright overthrowing the capitalist ruling class then, working class strategies should attempt to push against the forces of production by demanding the abundance they're capable of delivering, in turn putting greater pressure on those class and market relations of production that already constrain capitalist productivity. In other words, push the forces of production to their limits, demand less work for more pay and benefit, and maximize the revolt against work. This entails a mass component, a role for revolutionary organization, and a way to bridge to the more mainstream labor movement.

The hours are long, the pay is small,
so take your time and fuck 'em all.

The most basic component to the revolt against work is a very simple mass strategy; encourage every worker to have a bad attitude, so that good, dependable workers become an endangered, if not extinct species. Bad workers with bad attitudes means, *de facto*, less work for more pay, which means putting pressure on capitalist production one bad worker with one bad attitude at a time.

It can be argued that this is hardly a mass movement, if what we're relying upon is atomized, passive-aggressive workers. Workers don't have to remain at the bad attitude stage, but can easily graduate to the use of various kinds of direct action, which are listed toward the end of this column. Martin Sprouse's infamous book *Sabotage in the Workplace* well illustrates the creative ways individuals can fuck shit up on the job. There has been a strong 'zine tradition championing the worker with a bad attitude, from the venerable *Processed World* to *Temp Slave* and *Disgruntled Worker*. These efforts to communicate worker dissatisfaction and discontent have not only helped spread an anti-work ethic so crucial to the revolt against work, they also have allowed disgruntled workers to talk to each other, even work together to take collective action.

Collective action is always preferable, if for no other reason then its more effective to fuck over the boss (or the capitalist class) with the help of a couple of friends (if not a mass movement). It's also much more fun. In turn and once a level of consciousness is disseminated broadly enough, the tendency for self-organization—of combining atomized individuals into larger social molecules—becomes overwhelming and inevitable. The resultant working class activity can take many forms, from the small group through traditional unions to a formal political organization. Small group strategies are best suited to advance the revolt against work, at least at this stage, using revolutionary or reformist strategies to try and radicalize the larger, more mainstream labor movement.

Wobble the job.

Revolutionary small group strategy by workers seeks to escalate a struggle to do as little work for as much pay as possible into the all out abolition of wage labor through direct action and sabotage. This is in sharp contrast to the political parties and labor unions of the mainstream labor movement, which desire to "give labor its fair share" or to "make society responsive to its working majority." Needless to say, a small group strategy that aims at working class self-activity and self-organization challenges the hegemony of union and party leadership of the labor

movement. Because of this, and a strategy that relies on direct action and sabotage, these small groups will necessarily operate covertly, to avoid being smashed by capital and the state on the one hand and on the other hand to prevent the greater, yet much more conservative labor movement from suppressing them.

Small, autonomous groups can begin around friendships in the workplace, but because of the above factors, there's the need to be a little more advanced on theory and aggressive in practice. The small group will have use of numerous direct action tactics listed toward the end of this column. Anonymous flyers, communiqués and news sheets can keep these small groups in touch with their fellow workers and each other. Whether organized inside or outside the existing unions, the small group can piggyback on the energy and agitation produced by union organizing efforts. The small group can extend its actions into the community, but it must be sure to retain a workplace base so as to avoid coming off as just another Leftoid sect. Underground publications put out by a supporting press office, similar to the system used by the Earth Liberation Front, can help the small group network and coordinate with other like minded activists across industry, even across national borders. The idea here is to honeycomb the labor movement with autonomous groupings capable of emerging at revolutionary moments to aid in the self-emancipation of the working class.

This small group strategy encourages organization and activity at the base, which is the essence of social power and the basis for social revolution. However, a direct action campaign by small, clandestine groups of workers to work as little as possible for as much pay as possible as part of the more generalized revolt against work, even if organized within the existing labor unions, cannot help but stand, objectively, outside if not against the union movement. Iron handed efforts by the unions, capitalism and the state could isolate and suppress the revolt against work, necessitating a more moderate, some might say reformist component to serve as a bridge to the mainstream labor movement.

A four-hour workday for eight hours pay.

Moderate and reformist means above ground and conventional. This aspect of the revolt against work would rely upon respectable organizations and coalitions to push a set of demands that, if successful, would *de jure* establish less work for more pay. This bridge to the mainstream allows for participation by unions and political organizations alongside individuals and groups entirely outside such institutions, whereas the demands in question continue to put pressure on the forces of capitalist production.

Two demands essential to this approach are "a four-hour workday for eight hours pay," and "a guaranteed annual income for all." Attempts to realize these demands through moderate, reformist methods permit anti-work activists to raise issues of maximizing capitalism's productive capacity, economic restructuring to eliminate socially unnecessary work, workers control of automation and cybernation, etc. They also lend a level of legitimacy to a revolt against work that so far has encouraged everything from bad work and bad attitudes to clandestine direct action and sabotage.

Indeed, this mainstreaming of the revolt against work seems to be in direct conflict with the mass and clandestine strategies described above; the former perhaps even undercutting and coopting the latter. Hopefully, the contradiction here is in line with the one that emerges with the self-emancipation of the working class as a class which, in abolishing wage labor and class society, simultaneously instigates the abolition of the working class as a class. There's no reason why disgruntled workers can't adopt a two-fisted approach to the revolt against work; the right fist a grassroots pursuit of work reduction through legitimate means and the left fist a clandestine struggle to reduce work through direct action and sabotage. Nor is there a reason why anti-work activists couldn't use mainstream campaigns for a shorter workday and a guaranteed annual income to recruit fellow workers for more revolutionary activities. Clearly though, the moderate, reformist methods required by this component of the revolt against work, while crucial in gaining conventional, mainstream support, are nowhere near as exciting as cultivating a bad attitude or promoting direct action.

Direct action gets the goods.

So, let's get down to some of the basic ways workers can take the class war into their workplace. Some of the following actions can be carried out individually, but most can be implemented by workers acting together. Most of them are also illegal. Workers will have to decide, individually or collectively how, when, where and to what degree to use any of these suggestions. For convenience, various actions are grouped under common themes, beginning with:

Shutting it down! Unions shutting down workplaces through *walkouts* and *strikes* are what people commonly think of in this category. Getting most or all the workers on a job to walk off or withhold their labor at the same time are also methods for workers to organize a union in the first place. A walkout is of short duration; a strike is potentially much longer. Un-unionized workers and union labor acting outside or against their union leadership often engage in *wildcat walkouts* and *strikes*. Workers can time and execute *quickie strikes*, to be won in minutes. The *sick-out*, where everybody calls in sick on a given day or days to cripple the workplace, is a form of strike, as is the *social strike* usually employed by service workers who remain on their jobs and give away unpaid-for or extra goods and services to the public. In a more radical vein, workers can occupy the workplace in a *sit-down strike* so that the facilities are unusable and replacements can't be brought in. And when workers spread a strike to other workplaces and industries so that whole cities, regions, and countries are affected, this is a *general strike*.

Fucking it up! This theme covers a variety of actions, both individual and collective, starting with *quiet expropriation* where workers take back some of the time and labor expropriated by the boss through workplace theft, use of company time, supplies and equipment for personal work and the like. Workers can report fraud, illegal practices, violations of government laws and regulations, etc., to the proper authorities by *whistle blowing*. When workers consciously don't do their best on the job, that's *deliberate inefficiency*. Inefficiency and confusion can also be created in the workplace by following every rule, regulation and order to the letter, even if they contradict each other, in a tactic of *work to rule*, or by a *slowdown* in which workers deliberately slack off the pace of work. The use of "dirty tricks," destruction of tools or materials, misinformation, hacking, etc. to hamper workplace procedures, hinder production, or hurt individuals in positions of authority is called *sabotage*, and when this tactic is taken out of the workplace and given a community focus, it's called *monkey-wrenching*. The community arena also includes *boycotts* of particularly offensive businesses, and collective *self-reduction* in which workers *en mass* initiate proletarian "reductions" in the cost of living such as boarding public transportation without paying fares, walking through checkout lines refusing to pay for gro-

ceries, etc.

Smashing it up! Deliberately *destroying workplace/corporate property* solely to cost the ownership or to demolish the workplace/corporation falls under this theme. So does purposefully *intimidating capitalist management/ownership* through the use of sabotage, ostracism, threat or physical violence against managers and owners, their personal property or families to scare them individually and breed fear in their class.

Taking it over! When workers ignore management and ownership to *de facto* run their workplace according to their own processes and authorities, that's called *dual power*. When workers seize the workplace outright and run it themselves, removing management and ownership from the premises, that's the *big takeover*. Both can be applied to working class neighborhoods and communities.

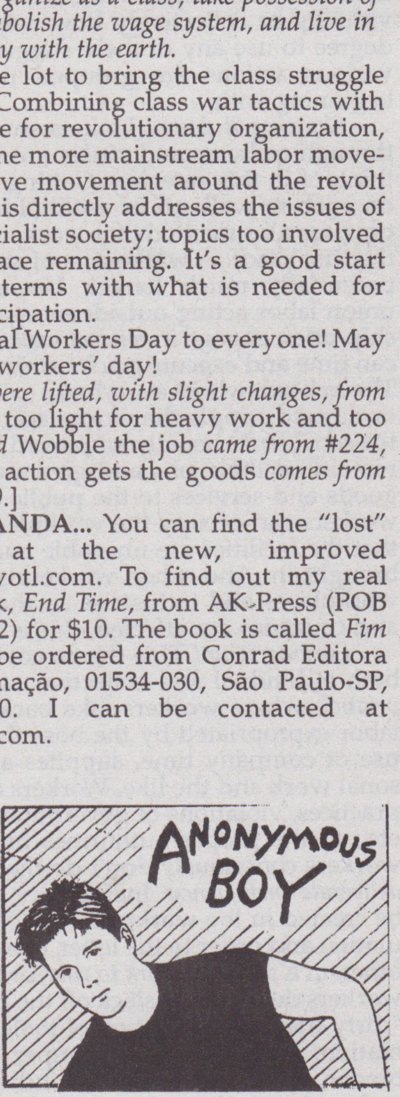
> *The working class and the employing class have nothing in common.* [...] *Between the two a struggle must go on until the workers of the world organize as a class, take possession of the means of production, abolish the wage system, and live in harmony with the earth.*

Workers can do a whole lot to bring the class struggle home to the *bourgeoisie*. Combining class war tactics with a mass component, a role for revolutionary organization, and a way to bridge to the more mainstream labor movement fashions an effective movement around the revolt against work. None of this directly addresses the issues of social revolution or a socialist society; topics too involved and lengthy for the space remaining. It's a good start however in coming to terms with what is needed for working class self-emancipation.

A restful International Workers Day to everyone! May Day, and every day, the workers' day!

[*Sections of this column were lifted, with slight changes, from past columns. Parts of* I'm too light for heavy work and too heavy for light work *and* Wobble the job *came from #224,* MRR *January '02.* Direct action gets the goods *comes from #196,* MRR *September '99.*]

PERSONAL PROPAGANDA... You can find the "lost" Hooligan column at the new, improved http://www.huahuacoyotl.com. To find out my real name purchase my book, *End Time*, from AK-Press (POB 40682, SF, CA 94140-0682) for $10. The book is called *Fim* in Portuguese and can be ordered from Conrad Editora (R. Maracaí, 185, Aclimação, 01534-030, São Paulo-SP, Brasil) for R$ 24,90. I can be contacted at hooligan3@mindspring.com.



It was Monday, February 4, 2002. I was on my way to work, walking downtown on Hudson Street in New York City. I was particularly early that day because I knew I had to go to the freakin' dentist that afternoon for my lunch break. The dentist was gonna put on a temporary crown. I knew it was probably going to take up a lot of time so I wanted to be in early to make up for it. As I headed to work I saw a Rite Aid drugstore directly ahead of me. I figured I'd pop in for a second. I pushed on the door, but it was locked. The store hadn't opened yet because it was so early. I said, "closed" out loud to no one, but when I turned around there were two grandmotherly type ladies standing behind me, and looking right at me. In a Southern accent I heard the words, "Excuse me, but do you know where 8th Avenue is?"

I explained that 8th Avenue doesn't exist below 14th Street because that's where 8th Avenue becomes Hudson Street. I pointed north and said, "You want to go up that way." The two ladies looked really sad. "But we just came from that direction," one of them said. "Well, what are you trying to find?" I asked.

They told me that they were trying to find the main Salvation Army center. Immediately, my mind registered negativity... not toward the ladies per se, but definitely towards the mere mention of the Salvation Army. I was well aware of how they recently refused to give any disaster relief or counseling to the surviving partners of gays and lesbian couples whose significant others had died in the Sept 11 attacks. Their aid is reserved for heterosexuals only. I also knew that the *Washington Post* had recently revealed the contents of a document detailing the terms of a sleazy, behind-losed-doors deal between George W. Bush and the Salvation Army. It was a secret deal in which The Bush Administration would create a regulation that overturns local civil rights laws that forbids religious charities from firing people from their jobs if they are gay. In return for creating this regulation, Bush got the Salvation Army's support for his "Faith-Based Initiative." It's an initiative that's controversial even with some *conservative* Christians, because of the extreme erosion of the line between Church and State. Not that conservative Christians don't want to see that line wiped out... but part of the reason they are nervous is because to get government money they'd have to abide by non-discrimination laws, which of course they don't want to do—hence this deal.

I looked at the two little old ladies standing before me. They told me about how they met a group of police officers and one of them gave them directions. No wonder they were lost. I rolled my eyes and groaned. "You should *never* ask a New York City police officer for directions!" I said. "Almost none of them live in the city. They all live out in the suburbs and they don't know what they are talking about." My mind reflected on how my boyfriend was once at an ACT UP demonstration in Times Square when he overheard one of a family of tourists ask a cop the way to the Broadway show *Les Miserables*. The cop told him "Oh, you're nowhere near where you should be! That's way, way uptown. It's too far to walk to from here." Looking at the shocked faces of the tourists was too much. My boyfriend went over to them and interrupted the conversation. "Excuse me. You're looking for *Les Miserables*. It's at the Imperial Theater. You are very close. It's right around this corner." He noticed that the tourists looked really afraid. After all, the police officer had just told them they were nowhere near where they were supposed to be, and now here's this crazy gay activist whom the police officer is there to "protect them from," interrupting, and telling them something completely different from what the officer had just said. "Come here, and see for yourself. You can see the marquis from here." As they strolled with ease to the nearest corner, the large sign for the Broadway show came into view. The now happy tourist exclaimed, " Oh, yes! *That's* it. Thank you!" He then turned and gave the cop a funny look.

I explained to the two ladies that they needed to walk several blocks north all the way back up to 8th Avenue and 14th Street, and then they had to turn east and walk two avenues to 6th Avenue. They told me that they had been *on* 14th Street when the police officer told them to head down to Hudson Street, because the *other* 14th

Streets were there. "Other 14th Streets?" I replied, really quite surprised. "Yes," said one of the ladies, "the policewoman said there were *many* 14th Streets. There's 14th Street A, and 14th Street B, and C, and we've been looking for them ever since." Now even I was confused, because I know damn well that there is only *one single* 14th Street in Manhattan, and I couldn't understand where anyone, even a clueless NYC cop, could have come up with this cockamamie misinformation. I looked at these two helpless souls knowing they were from out of town, and I decided to represent my city. "Why don't you just let me walk you over there? Just follow me, and I'll bring you there myself." They protested at first, reminding me that it was taking me out of my way, but I insisted and they gratefully accepted the offer.

As we walked I noticed that each of the ladies had an American flag on. One had a flag sweater, and the other a flag pin. I immediately began to think of an MRR reader named Sabrina who'd sent me a very critical letter for mentioning in one of my columns that I'd put a flag on my backpack shortly after the destruction of the World Trade Center by terrorists. I thought a lot about what Mykel Board had emailed me about my column and how he had written; "I now think there are some symbols, names, etc., that we should abandon. I think they're beyond redemption. The bad guys took 'em and won. Now too many people associate them with bad things. It's time for new symbols. The American Flag, I'm afraid, is a lost cause." His words seemed locked into my head. I began to wonder if I'd been a fool and a puppet of the evil forces of the USA's war against the people. Then one of the two ladies said to me how nice she thought New Yorkers were, and how surprised she was that everyone they'd met in NY was *so* nice. I responded that our reputation for being mean people is exaggerated. In my mind I wasn't surprised by their surprise, though. What does the rest of the nation have to base their ideas about New York on? They have crap television baloney like *NYPD Blue* and *100 Centre Street,* which present all these cliché hard-as-nails, rude, crude, and violent stereotypes as if they were a reality. I've often felt TV was just one big anti-New York propaganda campaign, although for the life of me I could never figure out why this had to be so. (I wonder if things will be different now.) "So, I take it you ladies are from out of town?" I asked. They told me that they were from Iowa and Alabama. They asked me about what I thought were some of the sights that they should see while they were in New York. I responded that although it may seem morbid, I really felt they should go to "ground zero." I told them that I thought it was important. Then they explained to me that they were going to see it everyday because they'd be working at ground zero as support for the recovery workers. They were going to be in a tent giving them coffee and distributing supplies and stuff like that. Then they asked me if I'd seen "it" when it happened. I looked at them before I spoke, at first almost hesitantly, but the second I started to speak about the unbelievable horror of that day, it all came pouring out, blasting like water from a pipe that had snapped in two.

As the words came rushing out about what my boyfriend and I had experienced, my mind was racing. "I don't care if they're Salvation Army! I'm not leaving anything out!" Everything was laid bare, from the terrifying details of witnessing death and destruction first-hand, through the emotional bonds and hardships that my boyfriend and I shared together as a result of 9/11. All the while I was thinking, "If they didn't know that they were walking side by side with a 'queer' before, they sure do know now!" I knew this wasn't the sort of stuff they'd be used to hearing on the Christian Broadcast Network or even CNN. I wondered if they were disgusted. I wondered if they were going to interrupt me to say that I could turn around now and they would choose to find their *own* way to the Salvation Army headquarters. But no indication of that came. Everything on their faces revealed only compassion and empathy. When I told them about how my boyfriend had seen people falling from the tower and *die* right in front of his eyes, they seemed genuinely concerned for him and how he was doing. They even seemed…loving. How did we look as we strolled together? I wondered. How did we look…me, with my unruly sloppy hair and my black leather jacket with bandanas, safety pins, and punk badges all over it? Them, with their perfect little gray hairdos and perfect outfits complete with American flags? If I were any kind of a real punk rocker, shouldn't I be like Sabrina and scream at them? "If you *really* believed in freedom and liberty you should be wearing *anarchy* flags!" If I were any kind of a real human being wouldn't I be down there at the site too, handing out cups of coffee to people who have to pick through shattered glass, steel, and concrete in search of a finger here, a bit of pancreas there, and a crushed left thigh over here? Shouldn't I be helping people who've been working in a hole for six months so that some shattered family can run a DNA test on an unidentified chunk of flesh to see if it's dad? What had I done to help some family get a grasp at closure for their mother who never came home from work, and would never come home again? These two had come all the way from Iowa and Alabama to do this, and yet I live right here and I never had. I looked at them and saw the kindness in their eyes. They seemed like loving aunts to me. They listened to me spill my guts with such generosity and concern. I knew that to these women their flags didn't represent American Militarism, or Imperialist Greed. It represented only support for people who'd been through grief beyond imagining. The Salvation Army didn't represent intolerance and bigotry. It represented a place where they could volunteer to help people. Why is that it as we strolled along, I felt only warmth and nurturing kindness, but when I think about it now I have to fight back tears?

By that time we had walked quite a distance. The woman from Alabama suddenly declared, "Why, we are all the way back to where we were in the first place!" I said nothing. Then, as if she were again remembering the policewoman's directions, she frustratedly exclaimed, "Oh, that wretched woman!" I replied, "Oh well, she was just trying to help." Was this generosity towards the police really coming from *me*? The same guy who went to court hearing after court hearing, and attended trial date after trial date, because police, without warning, chose to use billy-clubs to beat the brains out of my ex-monk, peace-loving, gay friend because he had dared to go to an anti-police brutality demonstration?! That was 1991, so many years ago now, yet he still suffers from seizures as a result of the brain damage, which he will live with for the rest of his life. I recall witnessing his panic attacks at the mere sight of a police uniform as if they occurred yesterday, and even now my eyes well up at the thought.

As we got closer to the ugly old Fortress-like concrete building that is the Salvation Army Headquarters—that symbol of oppression to people like me—I seemed to transform into some kind of cheerful tour guide. "We're now on 14th street, which was a very famous shopping street in the late 1800s. They used to have parades here. Part of the musical *Hello, Dolly!* is supposed to take place here. This Salvation Army Headquarters is one of the first

ever built. If you look past that great big iron gate you can read the huge quote on the wall by one of the Salvation Army's most famous Generals." The lady from Alabama went to have a look while the lady from Iowa stayed close by me. She thanked me for helping them. There was no "God bless you," no "may Jesus grant you peace," no hidden agenda… just gratitude. I started to feel guilty. As if my only reason for walking them all this way was merely to *prove* to them that punk rock homos are not depraved fiends bent on society's destruction. As if my own hidden agenda were gnawing at me, and nagging me for my hope that by doing this, they would think of me if they happened to hear one of the Salvation Army crap…I mean corp… members preach against the "evil" of homosexuality. Then I pondered the true "evil" happening all over this world. The people being starved, beaten, tortured, murdered, and blown to bits. A world so brutal that I can scarcely comprehend it. A world of governments, admittedly including my own, committing detestable crimes in the name of "justice." I decided that the answer couldn't be to obsessively compile a list of US atrocities made in the "name of the flag" as if to prove to ourselves that the ol' Red, White, and Blue is the symbol of "evil" that the terrorists believe it to be. Nor could the answer be to hoist it high and salute it with tears in the eyes, as if to symbolically promote misguided reactionary nationalistic pride as a weapon against the "Axis of Evil." "Evil." There's that stupid simplistic word again. "Are you against evil? Well then everybody follow me! We have to stop…*evil!*"

So, a debate about whose flag symbolized "evil" wasn't the answer. I saw that the answer was that we'd all be a lot better off if we'd simply learn to finally look *past* the flags, and look *at* the people. Ultimately it's not the flags that divide us, it's we who divide ourselves. If Old Glory is merely a symbolic representation of American ideals, then it's only the ideals of George W. Bush and Donald H. Rumsfeld that I hate, and not the ideals of these two women standing before me wearing their little flags. And so, I looked past the flags to see the people. Two people who understood that what happened to New Yorkers on Sept 11 and afterwards wasn't just something on the television that months later they could forget about except to say to each other, "Hey, heard any good Osama jokes lately?" They stood on that sidewalk and looked at me. My mission was at an end. Both of the women came very close to me and simultaneously hugged me. They hugged me for a long time. We said goodbye, and as I walked away one of them called out to me, "tell all your New York friends that people in Iowa and Alabama care."

I stopped and turned around and I said, "I know that you do."

So, two nights ago I had the same fucking dream. Same fucking dream I have had at least five times a week, for God knows how long. Man, I'm getting sick of it. It's like watching reruns over and over again. Except reruns are more exciting. At least on Nick At Nite. I really like that Mary Tyler Moore. She's cool. And hot. Man, when she wears those tight shirts, I like to imagine I'm Lou Grant, and I call her into my office for some "after work activity." I can just imagine her on my lap, with that little smile she's so good at. And that laugh. And she'd be saying, "Oh, Mr. Grant!" You know, in that Mary sort of way.

Anyway, I had the same fucking dream last night. In it, I'm back in school. College, I think. Except there are lockers at this college. Lots of them. Piled one on top of the other. Like a hundred feet high or something. And they go on for miles and miles. And in the dream, I am trying to remember which locker is mine. And what the combination on the Master lock is. Is it seven left, fifty right, ten left? Forty right, eight left, seventeen right? Which way does it go? Fuck. I can't remember. Then, the same thing always happens. The bell rings and it is time for my next class. So I have to give up on my locker, and run the two and a half miles to my next class. Of course, I run in slow motion, so like it takes forever to get there. And on the way I realize that today is the day of the pop quiz or test, and I forgot to study.

But, wait, it gets worse. As I am running to class I realize I am in Florida. Where I attended college. The University Of Florida. The worst state in the nation. Actually, maybe the worst place in the world. I fucking hate the Sunshine State. It is the shithole of the universe. If there is God, he or she created it as the world's septic tank. It seems all the shit and waste ends up in that place. Fucking Florida. Mass murderers, rednecks, and old people. If a bomb fell on it tomorrow, and completely wiped it off the map, I wouldn't be sad. In fact, I'd probably feel as if there were some justice in the world. Florida. Shit.

So, in my dream I realize I'm in Florida and I'm fucked. I give up on trying to find my class, and go back to my apartment. When I open the door I see my floor moving. In waves. I realize that my entire apartment is covered with cockroaches and they are eating everything. Everything except the Domino's Pizza I had ordered the night before. Not even cockroaches can eat that shit. So I take out my skateboard and surf on top of the sea of roaches, over to my closet, where I keep my textbooks. I figure I can cram for the test that I missed, and make it up the next day. Only, when I open my closet, there is an Army General in there. He tells me that since I am not attending class, I am eligible for the draft, and that I would have a great time in boot camp. I look at the General, and realize it is my father. I tell my dad that I don't wanna be in the army, and that I promise to go to class from now on. He tells me it is too late, and that I am to report to boot camp in the morning, which is located behind the apartment complex. I run out of my apartment screaming and suddenly I am in class. The professor asks me for my test and I tell him I haven't taken it yet. He tells me that that is too bad, and that I will then fail. And that failing means I will have a black mark on my record that will follow me around for the rest of my life. I tell him I don't care about any black mark, and to go fuck himself. The professor laughs with this demonic laugh, and opens the class room door. In walks a guy who looks a lot like Mike Tyson, only this guy is twelve feet tall, and is carrying a chainsaw. "Mr. Tabb," says my professor, "allow me to introduce Black Mark." And with that, the giant guy starts the chainsaw and begins cutting me to pieces.

At this point, I usually wake up, look around, and realize that I am not in Florida, but in New York. Home of late running subway trains. People with guns killing one another for five dollars to buy crack. Cabbies who can't speak a word of English and who yell and curse at me when I try to explain to them as they are going over the Manhattan Bridge, that CBGB, located on the Bowery, is not in Brooklyn. Home of rats the size of my stepdad's dog, Yeti, and a place where you can get a good case of

food poisoning twenty four hours a day. New York. Home. It's not fucking Florida.

The reason I went to college in Florida, Gainesville, to be exact, is because my father, rocket scientist that he is, decided to move my family down there during my junior year of high school. See, he made it big in insider trading on Wall Street, and decided he wanted to be a farmer. Or a cowboy. Or something. I think he got the idea from watching *Oklahoma* too many times. He would always tell me, "Son, a man's hands are meant to work with the Earth." I'd nod my head and think that the only thing that that pussy's hands did were make numbers balance. Anyway, when we moved to Tallahassee, Florida, my dad started working the land. See, he got this huge plantation for a great price. Actually, it really wasn't a plantation. Well, it had been a plantation, but now it was a retarded folks home. Called "The Sunshine House." My dad purchased it from the bank, cause they were behind on their payments, and kicked all the retarded people out. I'm sure the state of Florida absorbed them into its population, and no one knew the difference. Anyway, he named the place "Wateroak Plantation," cause of all the funny trees and stuff, and rebuilt the house into a slightly smaller version of Tara from *Gone With The Wind*. I'm not fucking kidding. Anyway, he'd be out there with his tractor, or his workers that he hired who lived in the shacks in the woods, and he'd be singing, "Oh what a beautiful morning, oh what a beautiful day," and stuff. Or, "Oh, the farmer and the cowboy should be friends." Shit like that from *Oklahoma*. Schmuck.

Anyway, somehow, without finishing high school, and without doing very well on my SATs (an 820 combined, I think), I got into the University Of Florida in Gainesville. There I spent almost six years of a four-year education program that I never finished. But you know most of this already—what ya don't know is one of the main reasons why.

Modern Criticism. An English course. A stupid English course. One that I should have never been asked to take. One that was required by my major, which was English. See, I was majoring in film, and did complete all the courses required for that, but when I went to apply to graduate with a film degree, the school told me that they had "dropped" the film program like two years earlier. They told me that in order to graduate, I needed some English courses, then I could have an English degree. I was really pissed, of course, but figured, what the hell. An English degree would probably get me the same jobs as a film degree. I could bag groceries or work at McDonalds with either.

So I take a lot of the courses they want me to. I take Shakespeare. If ever there was a dumbass course, that was one. We had to read all these plays that the guy wrote. The professor told us the plays were gonna be in English. I dunno. I read that shit. I don't know what the fuck language that was. But it wasn't English. Words like "thee" and "thou." So I got some of those little yellow and black books with the stripes on them that explained what I was reading. It made a little more sense. A little. I liked *A Mid-Summer's Night Dream*. It had some guy named "fuck" or something. And he was gay. And funny.

I also had to take a shitload of literature courses. Where we had to read entire books. It sucked. So I got those little yellow and black striped books to help me with that. Also. Somehow I passed all the courses with like a B average or something. Waste of my fucking time. Stupid. Books like *Sister Carrie* or *Babbit*. Shit. Who wants to read about some old broad's love life, or some old guy with marriage problems. Give me *Catcher In The Rye* any day. That and a loaded gun.

And of course I had to take a course on the history of the English language. How it evolved and stuff. Like I really cared. I only attended that class three times. And still got a C. I went to the first class in which I was told what textbooks I would need so I could buy them, only to never open them and return them to the school bookstore at a quarter the price I paid for them. I was also told when the midterm was, and when the final essay was due. The professor told us that our grade would be based on our midterm grade and our final essay. I took the midterm and failed very badly. I think I got a 20. Actually, that's not so bad. Anyway, I was gonna drop the course, but never could get up early enough to make it to the registrar's office before three, the time it closed, so, well, I was stuck having to do the final paper. I called my brother, who was attending FSU in Tallahassee, and asked him if he had written any papers on the English language. He told me he only took computer courses, and that he did write one about computer languages, something called Fortran, or something like that. I told him that sounded fine, and to send it to me. He did. I then called my professor and asked him if I could write a paper about computer language. I told him that computers were the future of our language, or some such horseshit. He said OK, and that if I got an A, then I'd pass the course. So, being the motivated kinda guy I am, I typed up a new cover sheet for my brother's paper, put my name on it, and stapled it together with my brother's paper. I didn't even bother reading the thing. My brother got an A, and I passed the course. Punk rock.

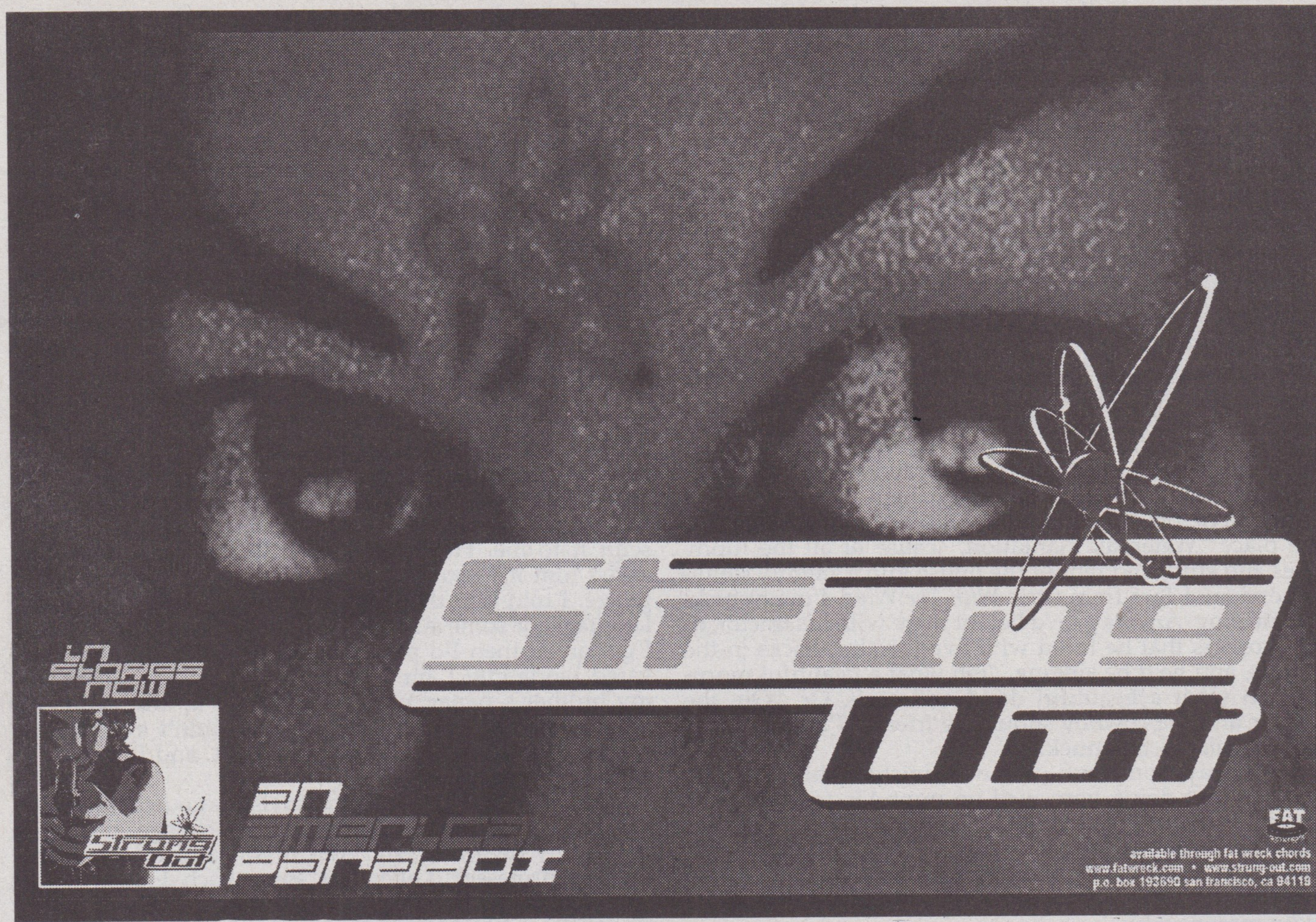
But fucking Modern Criticism is the course that killed me. The one that finally made me leave college, and kinda not by my own free will. And it was all because of this fucking professor, LePew, or some such French name. Actually, his name was LeSomething, something with a French sound, but I can't even remember. I just called him LePew, 'cause he had the accent of Maurice Chevalier mixed with a Georgia cracker, and he smelled like a skunk. What with all that Cologne he wore. Jerk. I think it was some French odor as well. Of course he couldn't have worn musk, or Old Spice, like a real man, no, he had to wear that smelly foreign stuff. Putz.

Anyway, so the first day of class, LePew tells us that if we are taking this course, we should have already read *Ulysses*. I have no clue what he is talking about. I raise my hand and ask him what *Ulysses* is. I ask if it is like the General guy who was in the Civil or Vietnam War. He laughs with his French and Southern accent, and asks me what rock I crawled out from under. I tell him the Punk Rock. He doesn't say anything.

Then LePew explains to the class that for all those who don't know, and if they don't know, they shouldn't even be in college, that *Ulysses* is a book by James Joyce, that it is long, and that if we haven't read it, we should by the next class, which is the next day. I go to the college bookstore that day after class and look at the book. It is big. And green. I don't like green. And I figure, if I buy it, I'm never gonna read it anyway. So fuck it. I don't buy it.

The next day in class LePew asks us if we have all read the book. We all nod our heads. I bet no one in there really read it. And if they did, they were sick. Anyway, then LePew tells us, "good," then we can move on, and he starts to teach us about Modern Criticism. And he never mentions *Ulysses* again. Wow. I got off really easy. And saved all that money, too.

So LePew explains to us over the next few weeks that there are these French guys, well, most of them are French, and they critique books and stuff. They have



Strung Out
in stores now
an american paradox
FAT
available through fat wreck chords
www.fatwreck.com • www.strung-out.com
p.o. box 193690 san francisco, ca 94119

CRUCIAL MUSIC FOR CRUCIAL TIMES
TOTAL FURY - 13 song Lp
the dead ones - 7"
JBA/ reagan SS split 7"
DOWN IN FLAMES: THREE SEVENINCHES ON ONE CD
prices:
7" US $3 THEM $6
LP US $8 THEM $12
CD US $8 THEM $10
make M.O's payable to Nathan Wilson
NO checks!
down in flames 7"
fast NJ hardcore
9 shocks terror/ the killers 7"
devoid of faith/ voorhees split LP/ CD 20 fast ones
also available on gloom:
devoid of faith/ 9 shocks terror.....7
monster x - to the positive youth..7"
albany style comp..........................7"
curtainrail/ john browns army 7"
GLOOM RECORDS
cryptocomx@aol.com
p.o. box 14253 Albany, NY 12212
don austin 7"
way pissed off ohio hardcore
Run For Your Fucking Life
run for your fucking life LP/ CD
KUNGFU RICK
kung fu rick 7"
fast metal/hardcore, brutal
visit my site for even more shit to grow out of:
www.gloomrecords.com
distributed by ebullition (805) 964-2310

SHITJACK RECORDS PRESENTS

A FORCE TO BE WRECKIN' WITH
Compilation 12" (200 left on green vinyl
Don't miss six of Denver's most
drunken, hell raisin', shit kickin'
bands playing three songs a piece:
Clusterfux, PBR Streetgang,
Scapegoat, Crimson Haybailer,
The Taints, The Stressed

ALSO AVAILABLE FROM SHITJACK.

PBR Streetgang
self titled 7"

PBR/ Menstrual Tramps
split 7"

Force to be... shirts
army brown/white

PBR shirts
black/army brown/white

LP= $8 US/ $12 Int.
7"= $3 US/ $5 Int.
T's = $6 US/ $10 Int.

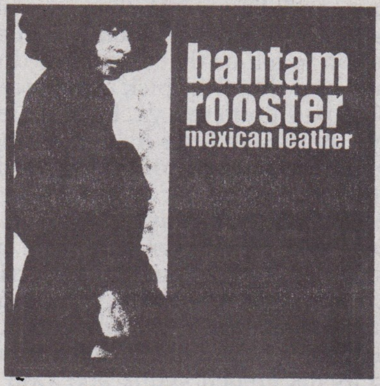
Distributors, please email for pricing

Shitjack Records/ 545 Broadway/ Denver, CO. 80203/ l5pbp@aol.com

cs13 The Black Hand - War Monger cd
(lp available from scorched earth policy)
cs12 Anodyne / Keelhaul - split 7"
also available:
cs11 C.R. - 46 songs... cd
cd-$10.00, 7"-$4.00
Checks/M.O. payable to Tom O'Hagan

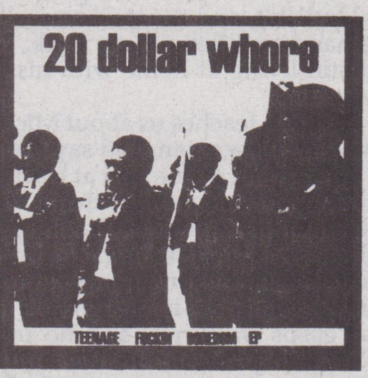
Chainsaw Safety Records
P.O. Box 260318
Bellerose, NY 11426-0318
www.chainsawsafetyrecords.com

voorhees r.i.p... beware THE HORROR!



BANTAM ROOSTER 7 - INCH

TYRADES
DEBUT 7-INCH EP



20 DOLLAR WHORE
DEBUT7-INCH EP

BIG NECK RECORDS

P.O. BOX 8144
RESTON, VA 20195
7" $4 USA, $6 OTHER

names like Derrida, Said, Foucault, and Benjamin. LePew explains that these guys know everything about everything, and that what they say about stuff is like the absolute truth. I just look at LePew in amazement. He goes on to tell us that what they do is called "deconstruction," and that they pick apart works of language.

Now I gotta tell ya, I got a problem with this. I hate guys that make their living picking apart other people's stuff. It means they got nothing of their own to pick apart, so they gotta go after someone else. And this guy, LePew, worshipped these guys, so he was twice as bad. He parroted what other assholes were already picking apart. Kinda like a critic taking apart a critic. Both of them suck.

Anyway, so I raise my hand and tell LePew what I think. He tells me that I am an ignorant New Yorker, and to keep my mouth shut. I tell him my accent is not half as bad as his French skunk and Don Knotts, and I thought this was college where we exchanged ideas and learned stuff. He again told me to shut up. So I did.

LePew goes on to tell us over the next couple of weeks about the critics. Guys like Jacques Derrida, some jerk who has a fascination with taking apart all things American. In some of this guys writings, LePew explains to us, Derrida refers to Archie Bunker, the good natured bigot from Queens, as "Arche de Bunker," "Arche" sounding like "crochet" and "Bunker" sounding like "bunk-air." Oh. How high-brow. He explains that Derrida derives things from Archie Bunker, then deconstructs them. And I'm thinking, "I'm paying for this?"

We also learn about Edward Said. Pronounced like "Sigh-eed." And Walter Benjamin. Pronounced "Bean-ha-mean." At this point, I point out to LePew that this is Florida, not the South of France, and it is pronounced Benjamin here. He tells me I should go watch the *A-Team* and drop this course. I tell him that I'd love to, but I need it to graduate. And that he should get off his high fucking horse. LePew just glares at me.

The course continues, and I start showing up to class angrier and angrier. Why the fuck did I have to pay for this abuse? I kept thinking to myself. This course was total bullshit, and the teacher, well, I could take him with one hand tied behind my back. I heard the guy was 42 and still living at home with his mom. And he wasn't a Jew.

Then he teaches us about Michel Foucault. I ask about this Michelle woman, and say that this is the first woman we get to learn about, and at least that is cool. He explains that Michel is a guy, and that I am a stupid New Yorker, and to shut up. I tell him he is a pussy who lives at home with his mom, drinks dark imported beer, and his talents would be better served working as a waiter at the only French restaurant in downtown Gainesville. The whole class gasps in horror, and no one says anything. Then LePew just glares at me and says, "We'll see who winds up working in a restaurant, Mr. Tabb." I tell him at least he can pronounce my name right.

So, half way through the semester, LePew explains to us that he expects us to have a midterm paper done. And that it will be half our grade. The other half, he explains, will be from our final paper. I never got to that. LePew explains that the midterm paper should be about the different theories the critics discuss, and how they can apply to our writing, and the writing around us. Cool, I think. I can write about that. Tell him what I think in a paper. This should be fun. And it was.

I titled the paper "Hello, Sailor!" and used Tony Montana from the film *Scarface* as my subject on which to use different critics' theories. I referred to the "Montana de Tony," and discussed how he used the word "fuck," only it sounded like "fook," as in "book." I explained that Tony Montana was a simple guy, and the word "fuck" meant what it meant, "Fuck." I also went on in the paper to explain that Pepe LePew was a French Skunk, who always tried to hit on a cat, and was too blind to see that she wasn't a skunk like himself. I explained that the words "Fuck You" handwritten on the margins of the paper itself were indeed part of the text, as Foucalt would have said that a laundry list an author writes on a piece of paper is the same. I explained that the *A-Team* was a good television show, as Budweiser was a good American Beer. And that in this country we say "Benjamin," not "Bean-ha-mean." I also explained that Malcom McClaran was the manager of the Sex Pistols. I explained that he put this band together to rip everyone off. "Cash From Chaos," if you will. I explained that he knew what he was doing with the band was a load of shit, exploitation and all, but he did it to make a statement, and to make lots of money. I explained that these critic guys were the same. They know what they are doing and saying is sometimes shit, but hey, it pays the bills. And it may have some artistic merit. Maybe.

Of course, since the thread holding this paper together was Tony Montana—every other word in the fifteen page paper was "fuck." But it was "Montana de Tony." So it was important to use. And since all parts of the paper are text, and therefore important to what the author was saying, I included a page about my then band, The George Tabb Experience. I also drew little pictures of skunks with tiny penises, and drew cans of Budweiser beating up dark beer. Hey, it was all important, because it was part of the text. Right?

So I put the paper in LePew's box in the English department. I actually thought there for a while that he might actually give me a good grade. I mean, maybe he had half a brain. Then again, maybe not.

I go to class the next week, and LePew tells the class he has graded all our papers. He tells us that everyone in the class passed except for one person. That this person's paper was so bad, that it got a "fucking F." He said that. Out loud. My heart began to skip beats. Then he handed out the papers.

I got a "fucking F." He wrote that on the cover of my paper. Right next to "Hello, Sailor!" Bastard. Then LePew explains to the class that everyone did a good job writing about what he explained in class, and everyone learned well. Except for one person. Then he just looks at me. As does everyone in the class. Then LePew says loud enough for the whole class to hear, "Mr. Tabb, I'll see you in my office at four." No one says anything. Then LePew says, "Tomorrow, students, we are going to have one less face around here." I look at all the sheep in my class, then at LePew, and figure what the fuck? Why not make it now? So I stand up and walk out of class. LePew again says to be at his office at four. I flip him off.

So I go to the Purple Porpoise, a bar across the street from campus and start drinking lots of beer. Fucking LePew. I should punch his skunk ass out. Motherfucker. He probably did fuck his mother. Maybe I should blind him or something. Naw, I decide, I'll just keep drinking. Maybe I'll throw up on him in his office or something. If I go.

And of course I went. I had to. I had to tell him off. Tell him he sucked and that I hated him. That his mother was probably ugly, and that they shouldn't try to have any kids, but they probably would, seeing this was Florida and all. So I go up to his office.

As I open the door to LePew's office, I see lots of different faces sitting around his desk. Some of them I rec-

ognize, most of them I don't. LePew tells me to have a seat, and I ask him what the fuck is going on. Some guy I recognize as one of my old professors tells me to sit down and shut up. I do.

"Mr. Tabb," LePew begins, "who you see here are the heads of the English Department here at the University Of Florida." I know I really stepped in it now. "We have all decided to meet with you, to try to come to some kind of understanding about your future here at the University." I just listen. "We, as the English Department, have decided to ask you to leave the school." Doh.

I am about to start yelling at LePew when one of the other professors cuts in. "George," he says, "we feel you are a bad influence on the other students here. Obviously you have lots you want to do with your life, and school is not one of them." I tell the guy that he is right. That this school sucks, and that Florida is a shithole. "We know you feel that way," says LePew, and I then notice that all the professors have copies of my essay on their laps.

"Everyone has read your essay," says LePew, "and we all agree. Unanimously. It is time for you to leave this school." I tell all the professors that they are jerks and pussies. That college is supposed to be about learning and exchanging ideas. That we can all learn from one another, and not by sticking our heads up our asses. One of the professors agrees. "You're right, Mr. Tabb, but this school is not ready for that yet. And neither is the State of Florida. Maybe one day. But not now." I am shocked. Fucking Florida. Shithole.

"We don't want other students to be like you," explains LePew, "you have a natural born ability to lead. And that makes you very dangerous." I say nothing. "Please just leave quietly. If you do ever want to go back to school, do it in New York or something, okay?" adds LePew.

So, on that day, my college career ended. I didn't fight back, or insist I should stay in school. In a way, I knew they were right. I was already beyond college. Beyond college in that shithole, anyway. There was nothing left more for me to learn there. Not from them, anyway. So what if I was only three to five credits short of graduating. So what if one day I might want that degree. Fuck them all. Assholes.

So last night I had that dream again. I was back in Florida. At school. And I couldn't figure out which locker was mine, or what the combination was. And then I heard the bell ring and I knew I was going to be late for the test. Not again. But then something strange happened. I woke up. But not really. I just woke up from a dream inside of a dream. And I was in bed, and all around me were flames and gargoyles and demons. And beheaded corpses and intestines strung along telephone poles. And there was this guy with horns sticking out of his head, and he had cat's eyes, and a spiked tail. And I realized that I was in my own bed in hell. So I let out a sigh of relief. At least it wasn't school in Florida.

Take My Life, Please.

1. This story is dedicated to my pals Scott and Sam in one of my favorite local bands, The Kick. You can find them at www.the-kick.com. They rule!
2. If you can, finish college, just for the hell of it. You can always teach, and this country needs smart people like us educating the young 'uns. Just think, you can change the way they think, and maybe, just maybe, one day, they can change others and so on. The world may not be doomed!
3. Been lots of talk about a punk rock revival here and there. I will believe it when I see it. The Strokes, for sure, are *not* it.
4. Email me at Georgeisthehottestmanever@georgetabb.com
5. There is lot I want to write about the air here in NYC—it'll wait till next month!

Renae Bryant's 5 min. interview

Every once in a while I have a night so bizarre it deserves a column. The following is such a night:

So I'm standing in front of the Palace in Los Angeles waiting for my ex-drummer, Mike Lee, that used to work for Goldenvoice. I waited until the last minute to get tickets for the Unity Tour and, of course, it was sold out. So, there I stood, all dolled up, hoping Mike would show up, work his magic and get me in. I waited. I waited some more. Finally, after 20 minutes I see another Mike. This was the Mike I had chatted with when we played with the Skulls. We shared pleasantries. I spied his Goldenvoice wristband and asked him if there is anyway he could get me in. He told me there was "no way." We chatted a little longer. I asked him one more time. He looked at me and took pity.

"Okay, this is what we're going to do," he whispered to me, "I'm going to go in and set my wristband by the fence. You pick it up, put it on and meet me inside."

"Sounds great!" I retorted, in my most optimistic voice.

Since I was dressed like a heavily tattooed punk rock Pam Anderson, it was hard to be inconspicuous, but I guess it worked in my favor. I must have looked like a fucking punk groupie, because I showed them the wristband and there wasn't a second glance. I was soooooo pleased with myself. I saw Mike.

"Let's go upstairs," he directed.

"OK," I replied, just happy to be able to see the show.

"Who do you want to meet?" he asked me next, in all seriousness.

"I'm just stoked to be inside, really, you don't have to introduce me to anyone," I honestly replied.

"Let's take you up and introduce you to AF!" he chimed.

"OK," I stated, starting to feel stupid.

The next thing I knew I was being escorted up stairs, into the "dressing rooms" of the Palace. At this point I really started feeling like a fucking groupie. I just wanted to see the show. I hadn't seen TSOL since I was in junior high. It had been four years since I saw Agnostic Front. I just wanted to see an old school punk show. This was weird. This was definitely LA. I stood there kind of stupidly. I didn't know AF personally and I didn't feel comfortable in their backstage space.

"Hey, Roger, this is Renae. She wanted to meet you," said Mike.

I throw the Mike the "look."

Roger turned around and looked me up and down. He smiled and swiftly came over and shook my hand.

I think I said something generic like "It's nice to meet you." I suddenly realized he was looking at me like I was walking pussy. I was a little taken aback. It was one thing to meet this hardcore punk icon. It was another to have him check me out. I decided it was my imagination.

Then Mike spoke, "Yeah, Renae sings for a hardcore punk band."

The spell was immediately broken. I became a person again. "Oh, yeah?" said Roger in his thick sexy New York accent, "you got something I could hear?"

Since I am obsessed with getting our music heard by as many people as possible, I had five CDRs in my plastic purse.

"All I have is this CDR but I didn't want to be all stupid like 'oooh, here's my CD, blagh, blagh, blagh.'" I responded.

"I'll listen to this. I listen to everything people give me," he continued, mesmerizing me with that accent. Then band members walked by. Ron Martinez (one of my all-time favorite people in punk rock) walked by. I then realized I had left my camera in my van, thinking I would not get into the Palace with it.

I looked at Mike. "Fuck, I wish I would have put my camera in my purse, I'd have some classic photos."

"I have mine," he pulled out a camera stuffed into his pocket, "do you want a picture with Roger?"

"OK?" I suddenly felt even more stupid.

"Roger," Mike called to him, "take a picture with Renae."

I shimmied over awkwardly. He put two muscular, tattooed arms around me and pulled me up close. We smiled.

"Let's take one more," suggested Mike.

This time he grabbed my ass.

"Agghhh! Hey, I'm a teacher—don't grab my ass!" was the only thing I could think to say.

"I'll see you after the show," was the last thing Roger said to me.

Oh, my.... was all I thought.

"Let's go watch the show," I suggested to Mike.

Next thing I know, I'm watching AF from the side of the stage, feeling, once again, pleased with myself. Like all excellent hardcore singers, Roger gave a mini-speech here and there. One particularly caught my attention.

"Hip-hop and rap has no place in the punk scene. They talk about women, calling them bitches and whores. I wasn't raised like that. I was raised to respect women...." he spoke on.

"What?!?" I thought to myself.

I stayed there until we were all told to get off the stage, after AF finished. Ron and I started chatting and we decided to go into the main floor of the palace. He finally excused himself and I decided to go buy some merchandise.

I walked up to the merch table. Reuben, the AF merch guy, said something about the merch. I realized I must have a "thing" for an East Coast accent because even this young guy is suddenly sexy.

"Isn't Roger married?" I asked Reuben.

"Yeah," he looked around, "but that doesn't stop him, if you know what I mean. Why do you ask?"

I imparted a little of the experience.

"Well," he asserted "if you do go back up there, do me a favor. Tell him I sent you. That will make him happy."

"I'm not into married men. Sorry I can't score any brownie points for you," I retorted, shaking my head, thinking to myself, "way to go to 'respect' your wife." I guess he wasn't thinking of her or my ass when he made that comment.

The night continued. The show was amazing. Finally, it was over, or so I thought. I went to my van to retrieve some flyers to promote a show we were going to play. I came back and passed out some flyers. I looked up and realized I gave one to Duane Peters.

"You're good looking," he said to me matter-of-factly.

Caught off guard, I replied, "Uh, so are you."

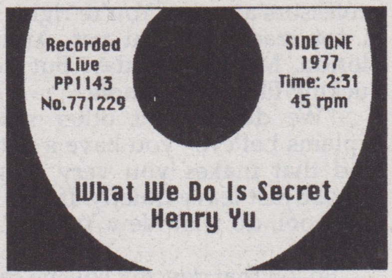
Then out of nowhere, the greatest line ever was thrown out to me.

"So, what are we gonna do about it?" he asked me.

He left me speechless. Luckily, at that same moment my friend Nathan yelled at me from his truck. I was saved from responding. I then passed out my last flyers. Somehow I just didn't feel ready to go home. I used my new wristband to get back into the palace. I saw Reuben and asked him if he'd walk me in. He took me by the hand and led me back inside. I sat down on the cushioned bench and watched him put the merch away. Then one of my favorite people in punk rock walked up and sat down next to me. Ron and I chatted for a good hour, until I decided it was probably time for me to get on the freeway. He told me some great stories. One was about this girl who always dated guys in bands and they always cheated on her. He told her she should consider meeting someone at college instead. I realized that this was a story I was suppose to learn something from. It was a really weird ending to a completely bizarre evening. I got into my Astro van and said a small meditation that I would get home in one piece. Luckily, I did.

Contact me and tell me how retarded this column was at PO Box 251, Norco, CA 92860-0251 or webmistress@ontherag.net/

RIP Kaye



This month's non-punk column is dedicated to Kaye, who died recently at the age of 56 of stage four colon cancer. I got the news yesterday. It was both a timely and untimely death for the most courageous and noble woman I've ever known.

I first met Kaye almost two years ago in my colon cancer support group. She was a tall, pretty woman with a kind face. We all went around the circle sharing our stories of where we were and how we got there. When it was her turn, we hung on her every word. She had had an amazing journey, and it was clear there was more to come.

When Kaye turned 50, she decided to celebrate her birthday with a full physical. She was diagnosed with stage 4 colon cancer. Stage 4 means the cancer has spread to other organs and lymph nodes beyond the primary site, which was in her upper colon. This typically includes the liver. She was given six months to live.

When I first met her, she had made it to 54. She told her tale so calmly and without crying. She had had many surgeries, having had much of her liver removed, and part of her lung. She had gone through many experimental treatments. But she was grateful to have lived this long. Her goal was to see her daughter get married, and not only was she able to do that, but she had also become a grandmother twice over in her extended life.

Yet she wasn't ready to die. She would roam from experimental treatment to experimental treatment, looking to hold the hundreds of tumors she had at bay for any length of time before trying another. There were times she would have to come in with a big coat and gloves in the summertime because of the neuropathy side effect of one of the drugs. Yet she never complained about any of the side effects. And she never stopped looking.

The last time I saw Kaye was about seven months ago. I was leaving my oncologist's office and ran into her in the waiting room. She looked a little tired, which she

never did. I asked her how she had been doing. She said not the best, but you could never get her to elaborate on bad news. I never thought as I walked on into the elevator that that would be the last time I would ever see her.

I'm not sure what is worse: seeing someone you care about and finding out only later that that would be the last time you'd ever see them again. Or, seeing someone you care about and knowing it would be the last time you'd ever see them again.

Herpes is not a Roman God or a Scarf or the Dentist in Rudolph

In November, my girlfriend (who I'll refer to as Eddie here) asked me to get a test for STDs. OK. Everything negative, thank god, but the one for HSV-2 (aka genital herpes). My doctor hadn't even planned on giving me the test since it's not even a checkbox on their blood work sheet. They didn't even know what the test was. Eddie's doctor, on the other hand, had ordered one for her. So they gave me one of those antibody IgG blood tests. Certainly I had had nothing resembling an outbreak, much less even jock itch in my life. However, the result was "unknown." I had a value of 1.06, when negative was anything below 0.9, and positive was over 1.1. What the fuck did that mean? Her result, in the meantime, was negative.

Since my doctor didn't know shit about it, we decided we should talk to her doctor about my result. I tried talking to some doctor friends about it, none of whom had a clue. Everyone seemed to think that if you have it, you've invariably had an outbreak and you know it. Eddie's research had proven otherwise. That many people have it and don't know it.

The first appointment with her doctor was foiled, as Eddie ran into some traffic snarl on the way there and they have a strict policy of you show up late and you have to reschedule. The next appointment a few weeks later got cancelled as her doctor had some emergency come up at the last second. It wasn't until her third try that they were able to consult. Her doctor said she thought I probably had Herpes 2, and wanted me to get tested once again to make sure. By then, the whole hubbub had sort of died about it and we had gone on with our lives without having gave it a lot of thought. Now the pot was stirred again.

I decided after some research to go to the City Clinic, where you can get a full panel done for $10, and they specialize in STDs only. I had the blood draw and got the card with my referral number on it. They told me to call back in a week. After one week I called, and they had no results to give me. They said sometimes it takes two weeks because they need enough blood to run the test in a batches. The following week I called again and they said the results still hadn't come in. At the beginning of the third week, Eddie broke up with me. I called again and they told me the lab had either lost the sample or the results and that I had to go in again…

Here's the contest. Place your bet as to whether my test will be positive or negative by emailing me at **henry@killedbydeath.com** . Include your STD story (that you're willing to let me publish with names changed for anonymity purposes) and you will get extra credit. I will choose a winner when my test results come back.

Post Nasal Drip

Lots to cover next column. New releases on Rave Up, a CD by the PISS SHIVERS, a couple of issues of Horizontal Action and the Rocket From The Tombs CD. Back to punk rock, man. We also received some kind words from Dennis Most (of DENNIS MOST AND THE INSTIGATORS), who will be travelling to Italy very soon to play a few gigs in support of their recent Raveup release. How cool will that be? Sitting in a piazza sipping a cappuccino and tapping your toes to the twisted roots of vintage US punk rock?

Lastly, based on some of the emails I received recently, it seems people were led to believe that I was kicked out of MRR entirely. Actually, I was only booted off of the record review staff by Tom, who also stripped me of my key to the MRR house because he said "there were not enough keys to go around." I didn't feel like arguing the virtues of key duplication. My inbox at the MRR house was also reassigned. Awfully stiff penalty for just being late with the record reviews two months in a row, where one month I let them know a few days in advance and they OK-ed it, and the next month I remembered a few days after the fact and apologized profusely. But that's the way it is and I accept it. This column however, continues and will continue to live, and I encourage readers to help me keep it vital with submissions and feedback of any kind.

Artifacts to Henry at 4309 23rd St., SF, CA 94114.

I like calling them "meds." I don't know why. Maybe it goes back to that totally tricky balance you have to strike when you are mentally ill. On one side, you have to be like, "fuck you, I have an illness, this is a real fucking thing. It's not just some bullshit I came up with." But on the other side, you can't let that shit define you. Or even worse, use it as some shit to cop a pose about being "totally fucked up, dude." You know?

"Meds" is somewhere in the middle. As a word, I feel like it acknowledges my comfort with the fact that I am an ill person. But at the same time, do I really want to be comfortable with being all fucked up? To me, "meds" says that I'm not ashamed, but I hope it doesn't say I'm proud.

Anyway, I got a great letter from this straightedge guy. It was all about his experiences on and off meds. That's what got me thinking about all of this. I know I talked about medication a few columns back, but that was in a more abstract way. This time around I'm going to lay down my personal experience with medication. If you saw my column last month, this will be like part two of the peek into my bullshit.

So, it's going to be two months in a row about Panic Disorder, Depression, and Agoraphobia. Next month is definitely going to have to be all punk and hardcore!

The Man has been trying to get me on medication since I was around 18 or so. I'd suffered from anxiety problems and bouts of depression since well before that, but this was the first time I had sought treatment.

I was living in a dorm at the college I was going to in upstate New York. It was about an hour and a half drive from home. I had my car up there with me, but at that point I couldn't make the trip alone. My parents would usually have to come get and follow me home in a separate car. Even though nobody knew, it was still totally fucking humiliating.

Anyway, my shit was getting worse while I was there. Forget about getting back and forth to Long Island, I started having trouble driving down to the Price Chopper to go grocery shopping. At it's worst that semester I was skipping classes because the walk across campus was generating panic attacks. This is when I decided that I needed some help with this shit.

Every shrink covered by my insurance plan was out of my comfort zone with traveling. There was this one guy a town over, but he was kind of stretch. So, what I did was I started practicing getting there with Jill, my girlfriend at the time, in the car. Eventually, I made it to this bonehead's house.

He suggested the big three: medication, relaxation tapes before bed, and a CB for my car. What a fucking idiot. Along with those strokes of genius, we spent hours and hours talking about my childhood and shit for absolutely no foreseeable reason.

The fact that everything else this guy did was stupid kind of helped in my decision not to go on medication. But really, it was more than that. I felt like medication was for weak people. I felt that it was a total cop-out. I felt that I wasn't fucked up enough to be on medication. I felt tons of shit. Most of it was fucking stupid though. A lot of my opinions on the subject of medication mirrored things that hardcore and punk people were saying at the time. It sucks, because medication and the right therapist back then could have saved me from dealing with most of the bullshit I have to put up with nowadays. Whatever, I guess.

So, I didn't go on the meds. I think he wanted me on Prozac and some kind of anti-anxiety medication like Valium or something. It probably would have been a nightmare on the medication anyway. This guy was such a numbnuts I'm sure I wouldn't have been monitored properly.

OK, over the next few years a couple of different doctors brought up the idea of medication. For mostly the same reasons as the first time, I always avoided it. It wasn't until I got *totally* jammed up with being fucked that I even *considered* it. Looking back, that's a total shame.

In late 1999 I fucking started get really freaked out. In a span of about a month I went from living a mostly functional life with my illness, to being a total fucking wreck. I moved out of my apartment and back with my parents and had to quit my longtime and totally awesome job. I was so jerked up on anxiety that I couldn't travel more than a few blocks from my house. I couldn't walk past the end of my driveway without anxiety and panic. For months and months, I had to know that a member of my immediate family was no more than five minutes away in case I "lost it" or whatever. That's what my life was like at that point.

So, for the first time, I seriously gave the idea of medication a chance. I talked to this doctor. He wasn't the worst, but he wasn't the best either. At this point I wanted to go on this shit really bad. But I was terrified of the side effects. The idea of putting something into my body that I had no control over was really not going to happen in the state I was in. I was just too freaked out to physically put these things in my mouth and swallow them. So, I decided I was going to try some other shit first.

I did some different things and eventually wound up with a behavioral therapist. I made some modest progress with her over the course of a year. She didn't pressure me, but always made it clear that she thought that medication would be a big help in my recovery. Finally when my progress started to plateau, I decided to start on the meds.

Since my therapist was not licensed to dole out medication, I needed to find a psychiatrist covered by my insurance. The only one around turned out to be a total douche bag. But I didn't care, because all I needed him for was prescriptions, monitoring my doses, and shit like that.

He wanted me to start on a drug called Celexa. Celexa is a selective serotonin reuptake inhibitor. I don't really understand too much about the chemistry, but it is prescribed for Depression and Anxiety Disorders. It's an antidepressant in the same drug family as Prozac or Paxil. It's taken once a day and builds up a presence in your bloodstream. Common side effects are shit like dry mouth, drowsiness, increased sweating, and delayed ejaculation.

I started on 5mg and slowly worked my way up to 40mgs. My shrink says I have another 20mgs to go. For me, Celexa has helped decrease the length and severity of my bouts with depression and has taken away a lot of the panic and anxiety. It's been particularly effective in allowing me to battle the anxiety with a positive mental attitude, by clearing up my depression shit.

Along with the Celexa, I have been doing exposure therapy. This shit is for my Agoraphobia. I guess the idea is that I just try to expand my boundaries by getting out there and hammering through it. During these sessions I practice techniques of dealing with panic attacks. They also reinforce the fact that I'll be okay if I go places outside my perceived safety zone. It's these sessions that brought about the idea for the second drug that I'm on. That drug is Diazepam.

From what I understand Diazepam is like a generic Valium. As opposed to Celexa, that I take everyday, I take the Diazepam at times when I am feeling panic. Now this idea really didn't sit well with me at first. I don't like the idea of turning to a drug when I panic. I'd rather just learn how to cope on my own, you know? But my doctors and I came up with a pretty neat approach. I'm supposed to take the Diazepam about five minutes before an exposure session. This way, during the session, my bouts with panic are less intense and more manageable. Also, with the Diazepam I can expand my safety zone more quickly. This drug makes my therapy more effective.

On top of all that shit, just knowing that I have this tool in my pocket, helps me out. I know that if I'm in a pinch with totally freaking out from panic, I have the ability to take the Diazepam.

So, yeah, I take 2.5 mgs of Diazepam a pop. I actually haven't even taken it at all for a while, because I'm on a break from my exposure sessions.

Dude, overall I have to say that the medications have been a tremendous help in my progress towards recovery. I know it's not the right path for everyone suffering from mental illness, but it has been for me. I also know that I avoided taking medication for a long time because of bullshit misconceptions and stigmas. That sucks, but hopefully it's not happening to too many more people out there.

OK, I think that's it. I realized writing this month's column that my relationship with my medication is very intertwined with my experiences with mental health care professionals. That subject definitely deserves a column of its own. Motherfuckers. But before I get in to any of that shit, there's going to be a column or two of straight up punk and hardcore talk!

Peace!

***

Past "Oh Man What The Fuck!?!??!" columns are available on the web at www.trafficviolation.com. Just scroll down to my ugly mug and click on it.

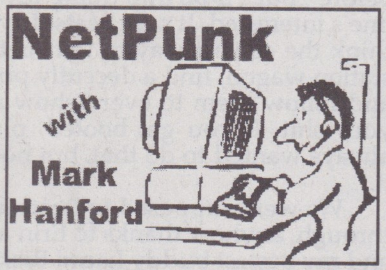
May 27, 1976. Birthday cards can go to: Wells Tipley,

PO Box 772, East Setauket, NY, 11733 USA. Or e-mail me at wells@trafficviolation.com.

***

END NOTES:

1. In the car this month: BLIND GUARDIAN, OPETH, RHAPSODY, KRUPTED PEASANT FARMERZ, MANOWAR, DAG NASTY, and LATTERMAN. I have serious top ten list envy. That's why I keep listing bands like this in my endnotes. Jeez.
2. I mentioned a letter I got from a straightedger pen pal I have. This guy totally fucking rules. But anyway, in his letter he wrote about how some of his more intense straightedge friends bagged on him for taking meds. Fuck those dudes.
3. I like both kinds of music. Punk and hardcore.
4. Can someone make me a tape of all the 3 FINGER SPREAD stuff? I'll trade you something for it. I could also use a discography too, so I can track all of the vinyl down. Fucking, eh?
5. Had I known that Celexa could delay ejaculation… Man, I would have taken that shit earlier.
6. My reference to P.M.A. is dedicated to Mike Thorn. How many punk points was that?
7. Mordam doesn't distribute *MaximumRockNRoll* anymore? April Fools! Wait, isn't it May?



I fucking hate pop-up windows. You know, those annoying ads for X-10 cameras that appear on your screen unexpectedly, or those porn banners that show up when you try to leave your favorite adult or warez site. Also, those stupid geocities banners suck too.

Fortunately, there are a handful of programs that you can install to stop this stuff from ever showing up. And even better, quite a few of them are free. Pop-up Stopper (http://www.panicware.com/product_dpps.html) and AdSubtract (http://www.ad subtract.com/ se/features .html) are two Windows freebies that block ads. And for Mac users there's Webwasher (http://www. webwasher.com/), also free for Home use. Check them out and start surfing without all the ads.

Speaking of ads, another utility for Windows called Ad Aware (http://www.lavasoftusa.com) allows you to scan your computer for utilities that spy on you while you're online and report your activity to various software companies for "marketing purpose." This will also kill off some of the annoying ads that you'll find in "adware" programs such as Eudora Light, without changing the functionality of the program. And again, it's free!

But enough of that shit. What I want to focus on this month is CDR trading. Harkening back to the good old days of punk rock pen pals and trading tapes of your favorite albums, this is the same with a new techie twist.

There are a lot of great sites online to grab MP3 files, but getting them pretty much sucks if you don't have a high speed (DSL or the like) Internet connection to pull them down. Fortunately, there are a bunch of folks trading mp3 files on recordable compact discs. There are also folks trading regular CD format discs that they've put on a CDR.

Of course, in order to participate in this, you're gonna need a CD recorder. I took a quick look at prices in a couple of online stores, and you can now get a new CD burner for around $100. You could probably find a used one for a lot less. You can often find the CDR discs for free (!) after rebates, if you keep your eyes open (or better yet, visit http://www.dealnews.com/ on a daily basis and keep your eyes open for deals). I've got a few hundred CDRs lying around that didn't cost me a thing once I got the rebates back.

For information on recording mp3 files from vinyl or CD, see both my February 2001 column (available online at http://www.diehippiedie.com/ netpunk/ mrrfeb01 .html) and the CDR FAQ at http://www.cdrfaq.org/ .

Once you know how to record your music, it's time to start trying to find people willing to trade with. You'll probably find it easier to trade if you have some ultra-rare stuff that everyone wants to get his or her hands on. If the stuff is already readily available, then a serious trader probably already has it.

Some decent sites that feature predominantly punk rock include http://www.cdrtrading.com/ , http://hometown.aol.com/thelampers/ and http://www.geocities.com/virus_50/. You may also find people to trade with at the MP3 Traders Hideout (http://www.mp3th.net/) or via the Trade By Mail MP3 Webring (http://e.webring.com/hub?ring=tradebymailmp3).

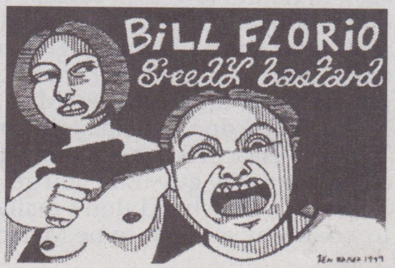
The other thing that some CDR traders like to do is include the album cover art with the CDRs they trade. If you have the MP3s but need the cover art, check out punkcoverunited at http://kickme.to/punkcoverunited and see if they have a scan of it. If so, you can download it, print it out, and recreate the original cover on your CD.

That should be just about all you need to get started trading CDRs. Maybe one of these days I'll take some of my rare punk records and burn them to CD and get involved. But I doubt it. I'm too lazy.

For those of you who want to trade punk records the old fashioned way (in other words, you're collector scum), you might try the Revelation record traders board at http://www.revelationrecords.com/swap/ . You might also take a look at CollectorScum.com because they've been promising a trading board. Even if they don't manage to put one up, they have some other interesting content dealing with rare punk rock.

The final site I'd like to mention this month is Punkrockers.com (http://www.punkrockers.com/). They've done a decent (though not fantastic) job of putting together some MP3 and video clips of the best known bands of the early scene in LA, OC, NY, SF, DC, Detroit, and England. There's some good stuff here, if you have a fast connection.

That's gonna take care of it for this month. Email me your sites or suggestions for something you'd like to see me cover in a future column, to netpunk@diehippiedie.com and check out all of my columns online at http://www.diehippiedie.com/netpunk. See ya.



So I spent a week in January with DICK ARMY. Not the DICK ARMY from DC, not the all-girl band from LA, not Dick Armey, the stupid congressman. Just plain old DICK ARMY from

Brooklyn/Queens. I went out with them a couple of years ago to the Midwest and came back with a pretty dismal feeling about punk rock in the US. I mean, of course I didn't expect great big crowds showing up to see them play, in fact a lot more people showed up at the shows than I expected. It's just that I think with punk rock there are two factors that need to be in balance—intelligence and enthusiasm. You can have a crowd of boneheads with Aus-Rotten patches, but if they are enthusiastic, and fun it's worth it. You can have a crowd of jaded geeks like myself but if they're somewhat witty, it's worth it. What I saw then—I don't know if it's because it was the Midwest or because the post-Green Day Nirvana scene has turned into a really boring mess—but I felt there was no brains or moxie in 90% of the people they played to. Everyone just sorta stood there watching the band, or stood outside—no one had much character. When you live in a small town and there's a punk rock show, I know if it were me, I'd make the best of it. I'd walk around asking everyone I don't know "Do you like Westerns? Do you like Cola?" Now, I'm not from a small town, but I've been to a lot of shows in the rural parts of the Tri-state area and even when there were ten kids there, there'd be at least someone to talk about on the ride home. The fat guy who walks around with a guitar and a belt amp trying to play Hendrix riffs all night, or the pregnant girl with the short shorts and the bull whip who starts up a pit, the little geeky red haired kid who decides to plant a chair in front of the grindcore singer… If I'm gonna spend two or three weeks in a van, I really expect to see people at the height of spectacle. The Midwest had a little bit of the ghost of this but it was sorta half throttle. I mean, there was the guy in Toledo wearing a wrestling mask who recognized me as that guy from BUGOUT SOCIETY, and Audrey Daul from Green Bay who started a Kmart Pugil stick match on stage with Norb. And the three chicks who live on the street where I work and used to be afraid of me but stopped in to get my new zine here and now. But that was it, the only things we really talked about was the girl who ate baked beans and mashed potatoes for breakfast and who's streakedwithblackshit panties ended up on my head and the couple with the broken-legged infant. Most of the folks who showed up at the shows were boring drug addicts or even worse, boring college kids.

So, anyhow this time the plan was to hit the West Coast instead of another miserable drive to Minneapolis or Florida. September 11 provided dirt cheap airfares, and we rented a messed-up mini-van when we got there. Of course, Matt didn't have much of a master plan when it came to equipment, "Yeah, TOYS THAT KILL will lend us stuff when we get to San Pedro, I think," but it all worked out anyhow, grumpy drummers at dingy bars and all. Anyhow, after all my ranking on California all these years, every show (except Hollywood, smelliest gutter punks ever) had a fair share of intelligence and enthusiasm.

Here's the breakdown.

San Diego – I was introduced to Ice Blocking by the lovely Lauren Graham. This is something I realized isn't so easy to do in New York since 7-11 doesn't sell big blocks of ice. You buy a block sit on it and slide down a hill at 40 mph after sneaking into a golf course at 1 AM. We also almost threw a computer monitor off a bridge with this girl Lori, but unfortunately Matt turns into a prick when he's drunk. I don't wanna talk about it.

Tucson – Isaac from the Swing Ding Amigos, seemed like a really low key guy until you get him and his friends into a Mexican strip bar. I don't really know the story, I went to a Safeway and got some Malamars.

Las Vegas – Billy Venom and the Civic Minded Five are the craziest motherfuckers ever, green ketchup and all. I actually won a stuffed animal in the skill crane after decades of losing countless dollars from my failed career as a Def Fresh Rapper and I finally won. Billy grabs it on stage, pokes a hole in it and all I gotta say is, I really didn't want it back after he was finished with it. It went all downhill from there, all I remember is the horrifying image of Matt woofing down a two-foot long hot dog at 4 AM.

San Francisco – Hey, we spent three days with Floyd. What else is there to do in SF? They also have cool illegal shows on the sidewalk by the BART Station, I told my friend who's NYPD about it and he thought it was really funny.

San Pedro – 4th Street is a perfect example of what I really like to see when I go on a road trip or a tour. Sorta like Melrose Place except everyone's a different kind of annoying.

Anyhow, I was thinking. It would be a cool thing if folks could do some sort of time sharing tour. I have a Van and equipment, it would be cool if bands who were friends could set up tours together, bicoastal. The California band B flies to the East Coast and uses band A's van and equipment and then band A flies to California and uses band B's stuff. I don't know if it's been done before , but I'd be into doing it with the SHEMPS if anyone's interested. It sure beats driving through Nebraska. I think the coolest way to tour is to borrow yer Dad's old station wagon, find a decently popular band (not too big) and follow them to every show and just start setting up your shit. If you get booted, play in the parking lot. I always wanted to do that, but nobody has the balls to try it.

We were supposed to head up to Portland, but it fell through, anyhow thanks to Erin and Jacqueline and Doug and my bestest buddy Laura Rickert. See you folks another time. bill@candids.com

Hush hush.

From the second jets crashed into the Trade Center buildings on Sept. 11, there have been very few things as interesting (and frightening) as the mass media response here in the US. With so many questions looming, and a vast array of unbelievable developments throughout the world since, the mainstream media has been unusually quiet in many areas. Although anyone with a miniscule understanding of the US media would find much of this predictable, there are still many issues that are being treated with silence, to point where I'm even amazed (and appalled).

Everyone who spent most of September 11 glued to their television (and I think that it would be safe to say that includes just about everyone) will remember journalists staring into our TVs and muttering "Why?" All day long, the media said that the question on everyone's mind was "Why would someone do this?" Of course, those of us that have paid any attention to US foreign policy in the past, oh…say, 50 years, had a pretty good idea as to "why." However, I (for one) must confess to feeling a bit relieved that the mainstream press was finally going to be forced into a discussion about our actions throughout the

rest of the world and the repercussions that those actions might bring. They would finally have to come clean on years of subtle manipulation and answer "why." Of course, I should have seen it coming.

It only took the media but a few days to dig up the answer. As it turned out, we were attacked because terrorists "hated freedom." And that was that. The bombs started raining on Afghanistan just a few short weeks later. And right where the stories questioning our role in world affairs should have been, there were a host of stories ranging from the ignorant, to the absurd, to the downright offensive. There were the expected stories glorifying the heroes of Sept. 11 and retelling the events of that fateful day. There were stories about the history of Osama bin Laden and the Taliban. Worst of all, there were stories full of attempted analysis of how this tragic event would re-shape our daily lives. (My personal favorite: a fashion designer explaining what fashion trends would develop from the aftermath. To paraphrase: "People are a feeling less festive than ever before, so expect to see a lot of dark colors, earth tones and the like. You'll generally see a lot less skin than before. People want clothes that are functional—things that won't get in your way if you're trying to escape a burning building or are suddenly forced to move quickly.") (By the way, I didn't make that up…) There were virtually no stories taking a detailed look at how the US treats the rest of the world. Even the initial discussion of how the US had funded bin Laden (and plenty like him) in the first place lasted for a whole two days before disappearing into obscurity.

When the bombs started dropping, the shift to a "wartime media" was more blatant than ever before. Supposedly heeding the "call for unity" (read: the desire to always feel like what we are doing is right, even if that might not be the case), the US press told a very one-sided story, without very few (if any) references to dying and starving Afghan civilians, or really any point of view outside of the "official line." I was watching NBC a week or two into the bombing and happened to catch a "journalist" "grilling" a high-ranking military official. She said that many viewers were concerned that the media was releasing *too much* information regarding our attack of Afghanistan. The official responded by saying, "I feel confident that the US media is not releasing any information that doesn't come straight from us."

The "wartime media" have also left a gaping hole where there should have been a discussion of the rapid decline in civil rights. First was the US Patriot Act, a ghastly bill that had only one opponent in Congress, taking away a host of constitutional and (more importantly) inherent rights of US citizens. Then there was the over-excessive coverage of arguably mundane subjects like airport security and the "anthrax epidemic." Add in all of the outright censorship from the media—the most prominent example of which is the largest radio company in America putting out a huge list of songs and musicians that should be considered "inappropriate" during the "national crisis"—and you've got a large amount of Orwellianism (hmmm…spell checker don't like that one) occurring at once, with hardly a peep from the majority of the media spectrum.

By and large the biggest development in the US since the attacks (from both sides), the Enron scandal has seen its share of press attention. But considering the size, importance, and potential implications of this "scandal," the media are definitely leaving quite a few subjects untouched. Of course, this is in no small part due to the fact that some allegations have surfaced of certain journalists being paid to lay a bit low on the story. But let's stop and consider the basic outline of the Enron scandal—The seventh largest company in the US admits to fudging their books and leaving millions upon millions of dollars worth of debt off their books. Stock prices begin dropping like a brick, but not before most of the top officials cash in for hundreds of millions of dollars. In the middle of the stock price plunge, officials lock the employees out of their 401K plans (meaning their share of company stock) until the price is virtually dirt, robbing tens of thousands of dedicated workers of nearly everything they have. The company declares bankruptcy and everyone loses their job. In subsequent research, it has been found that the company used a corrupt accounting firm (a few members of which owned large chunks of Enron's stock and made out like bandits before its decline) and has dodged nearly all of its required taxes for many years. It was also discovered that they were the largest donor to the George W. presidential theft fund and (coincidentally enough) had secret meetings with the Vice President to set energy policy just a few short months later. The White House gets sued by the General Accounting Office to release the tape recordings of those meetings. Congress sets up an investigative panel and realizes that most of its members were Enron stockholders.—That's basically where we're at right now.

(Big aside: Does anyone remember the serious attempt a few years back to place Social Security funds into the stock market? Why did we oppose that again?)

With all of this information being readily available within the mainstream press, one would think that the country would be seriously reconsidering the "glory of the free market" and suggesting major changes for the world of big business. However, nearly all of the Bush administration and most of Congress have been entangled with Enron since they started collecting checks on the campaign trail. The media, interestingly enough, doesn't start calling for impeachments or criminal charges for the top officials, nor do they run opinion pieces suggesting a serious refueling of campaign finance reform or imposing new regulations for the corporate world. (Just for fun, compare the media's treatment of Enron to that of Monica Lewinsky and see what kind of conclusions you can draw up.) Instead they've decided to place the bulk of their focus on a massive overhaul of the world of accounting. Yes—the robbery, extortion, bribery, fraud, tax evasion, and price-fixing are unimportant—we need to change the way we keep track of numbers. Needless to say, the media are also staying far away from subjects about the general behavior of the multinationals who aren't declaring bankruptcy. Of course, they never really have touched much on that anyway, so maybe that's not much of a change.

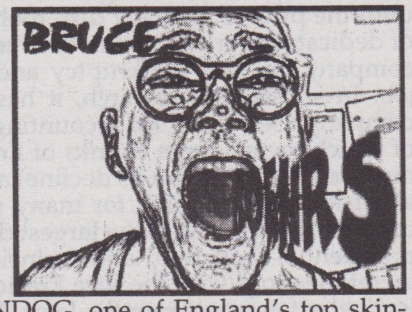
Although it's a well-worn thought, the US is a drastically different place than it was just six months ago. Most of America had a slap in the face to wake-up to the realities of the political world. But while many of us had hoped that our new outlook would include a more responsible media that fostered discussion on the issues that seriously affect our lives (and, as we've now seen, could save our lives), we were let down yet again. It's just too tempting to run yet another story about "The Caves of Tora Bora." Actually, wait, aren't the Olympics on?

Last Words

Our local radical bookstore cooperative (to which I belong) has just undergone a massive expansion. While a lot of the other local bookstores are folding or shrinking because of pressure from Borders and Barnes & Nobles on the edge of town, we've managed to double our space. Seems like a good sign… On a related note, I do all the

stocking of zines, so send me some cool ones that I might be interested in buying for the store. You could also just write me a letter about anything your little heart desires. Either way, send it to Rainbow Bookstore Cooperative, c/o Nathan Berg, 426 W. Gilman St. Madison, WI 53703. Thanks.

Melting Pot



Attention Skins and Punks!! Disagree Records from Marseille, France has a brilliant new four band compilation for you fucks! P-38 from France and their 1998 song "Johnny" starts the festivities. Very good! Next up is GUNDOG, one of England's top skinhead outfits doing their great song "Life's Hard," with the trademark deep and guttural vocals and tough guitars.

On the reverse side of this EP you get RED, WHITE & BLUE from the USA. Brutal! The fourth band on this split EP is DISCIPLINE, from Holland with the BLITZ song "Fight to Live." Alot of bands cover BLITZ songs, but this is one of the most ferocious renditions ever witnessed!!! You will recall that DISCIPLINE has a great new full length LP called "Love Thy Neighbor" out now on Knockout Records from Dinslaken, Germany. This tough band has been kicking around for twelve years in one incarnation or another, and are finally getting the recognition they deserve with two strong releases in a row. The "United Worldwild EP" is a very good four band compilation!!! Write to Disagree Records, 43 Cours Lieutaud, 13006 Marseille, France; email: runaway@worldnet.fr.

In case you haven't been listening, ANTiSEEN has a storming new double live LP out on TKO. This fucker is called *Screamin Bloody Live* and this is the hardest fuckin' live record made in a long time! This was recorded on June first and June third, two thousand and one in Portland and San Francisco during the earthshaking LIMECELL / ANTiSEEN west coast tour. The music is so raw, so primal that even devout ANTiSEEN fans will raise a eyebrow to the brute power of Mr. Clayton and company. This double album is anchored with Mr. Joe Young's excellent guitar work—the overwhelming fuzzed out - fucked up- blaring feedback will damage your brain! ANTiSEEN rip through "Gun's a Blazin'," "Commando" (RAMONES), "Wife Beater," "Hammer Head," "SOD," "Fornication," "I'm a Baby face Killer," "O.D. For Me," "Ten Pounds of Shit in a Five Pound Bag," "Funk U," "Cactus Jack," "AB," "Fuck All Y'all," "Melting Pot," "I Don't Like You" (SKREWDRIVER), "Today Your Love..."(RAMONES), "Storm trooper," "Two Headed Dog" (Rosy Erickson), "My God Can Beat Up Your God"(BROKEN TALENT), and "Hellstomper"(HELL-STOMPER). Great shit! Any rock n' roller who wants a live record that doesn't pull any punches musically or lyrically better get the new double ANTiSEEN record! For ANTiSEEN product, write TKO Records or go to any reputable record store.

HELL STOMPER has a tough southern rock CD ready for you rednecks—it's called *Hell bent for Dixie and A Whole Lot More!*, with the WIDOWMAKER from COCKNOOSE (Deathnoose Ranch, Kansas) singing guest vocals on "Carolina Shine" and doing the liner notes. You get an AC/DC song, you get a lot of country music covers, plus some ANTiSEEN and GG ALLIN covers. This is great shit! Read the set list: "G.D. Outlaw," "Carolina Shine," "Hell bent for Dixie," "If You Want Blood (AC/DC), "Southern Giants Medley," "Man to Man" (HANK WILLIAMS JR.), "Trapped in Dixie" (ANTiSEEN), "Whippin' Post"(ALLMAN BROTHERS), "Meatmen," "Ruby," "The Race Is On" (made famous by the great GEORGE JONES) "Pabst Blue Ribbon," "Carolina Shine"—original version, "Back to Berkley," "Tennessee River," "Prison Tan," "All Pilled Up," "Put Another Log on the Fire," "Raped n' Freezin'" (ALICE COOPER), "Leeches and Losers" (CLAYTON- YOUNG), "If I'd Killed Her When I Met Her," "Up Against the Wall Redneck Mother," "Rowdy Beer Drinkin' Night" (GG ALLIN), and "Meatmen." Fuckin' great! HELL STOMPER are one of the leading purveyors of Confederacy of Scum Rock and Roll-Tennessee Style. Write to Proud to be an Idiot Records, 1866 McAllister, San Francisco, CA 94155; www.ptbi.8m.com; email: anusx666@yahoo.com.

The FRANKENSTEIN DRAG QUEENS FROM PLANET 13, hailing from Landis, North Carolina, USA. have a ghoulish split with NOTHING BUT PUKE, from Selm, Germany, out on the fine Italian label Rockin' Bones. You may remember the split 7" EP that NOTHING BUT PUKE did with ANTiSEEN on Our Area Records—this is raw "Community of Filth" scum rock for you hill-billys and possum-eaters. The FRANKENSTEIN DRAG QUEENS FROM PLANET 13 start the split off in an energetic fashion with an original, "Love at First Fright"—a terror filled X-rated song with a mild MISFITS influence lurking just below the surface. Then the FRANKENSTEIN DRAG QUEENS slide into a dirty, dirty version of IGGY POP's "I Wanna Be Your Dog." Nice and sleazy! Flip this disc over and you get NOTHING BUT PUKE tearing you a new asshole with their original tune, "Depraved." This brutish punk song is rough-hewn, southern, country-fried nastiness that'll make the hairs stand up on the back of your neck! For their next number, NOTHING BUT PUKE pull out all the stops on a BOOT-LEG BILL cover song, "All Tore Down," with a full-fisted hammer of a guitar attack and vocals that hearken from the Jeff Clayton school of swamp rock. This shit is hard and loud—no prisoners were taken alive. This is recommended for all you drunks and malcontents! Write to Rockin' Bones Records, c/o Pagani Gualtiero, p. zale Della Machina 3, 43100 Parma, Italy; email: rockinbones@tirr.it.

The RIFFS have a new punk seven inch available for you! This Portland quintet have been pumping out good punk product for a while and winning over the punks at live shows with the BELTONES and SLAUGHTER AND THE DOGS. This 45 begins with a first rate NY DOLLS send up, "Such a Bore." This song rocks from the minute you touch the needle down! Side two features "Coming Back," which maintains the 1977 style punk credentials admirably. For a glimpse of a young punk band on it's way to becoming as big as ONE MAN ARMY, give the RIFFS a spin. Go see the RIFFS when they tour through your town to support their TKO releases. Look for a TKO full length from the RIFFS in the not so distant future.

TKO has a glamourous 7" picture disc out now with one of the all time most mercurial punk bands: THE BUSINESS. This time out, Mickey and Steve have a decent punk rock edge on side "A." The title cut, "Hell to Pay" from the movie. The venom is flowing freely on this number! Unfortunately, the flip-side doesn't quite live up to expectations—"Gangland" slips into a boring "Armagideon Time" type of crappy white-boy ska groove. On the mini-CD you do get one more strong-as-fuck MOTORHEAD-derived tune as a bonus. THE BUSI-

NESS are still performing regularly—and, as of late, performing well—go see them!

Also available on TKO this month is a punk-as-fuck 7" from East Bay bad boys STRYCHNINE. The *Hate Finger* EP starts our on a negative note with the title cut, "Hate Finger" and one would get the impression that these fucks have an axe or two to grind. Next up on side one is a cover of the old X nugget, "We're Desperate," from 1981. The guitar may not be quite as distinctive as Billy Zoom's, but it sure is refreshing not to have to listen to Exene's pathetic caterwauling. Side two offers up "Icons"—another burst of unbridled Oakland, California punk vitriol. STRYCHNINE are best appreciated live where their complete lack of social graces and their consistently bad attitude just oozes off the stage.

Combat Rock has some great punk and skinhead music for you! The first selection is the SKINT *Alive and Kicking in Dublin* CD. This fucker furthers SKINT's reputation as one of Ireland's best streetpunk / Oi! bands. SKINT blasts through "Nothing to Prove," "In the Firing Line," "Blinded by the Hatred," "Deconstruction," "We're Still Here," "Listen to Me," "Thief in the Night," "Remember the Days," "Celtic Tiger," "At the Edge," and more. This shit has the gruff vocals, the steaming guitars, rowdy drumming and the occasional saxophone to bring the whole punk rock stew to a full boil!

Also on Combat Rock now is the BITCH BOYS, *More Hits Than You Expected."* These Stuttgart, Germany punks have a great sound that will appeal to OXYMORON or CASUALTIES fans. You also get a great cover by the legendary DEAD WRETCHED—excellent!

CD number three on Combat Rock is "Se Soulagent" by LES ORDURES IONIQUES from Quebec, Canada with their fresh sounding French language, pop infused, melodic punk. These fuckers get a very high-spirited uptempo punk rock groove going that might have influences as far reaching as STIFF LITTLE FINGERS and the REZILLOS. You get both male and female vocals and the whole package works in a 4 PROMILLE or MODERNETTES kind of way.

England's BRAINDANCE displays their "Last Will" and testament on the Combat Rock CD by the same name. This CD rumbles through their entire career from 1990 to 2000. Helen of Oi! Records introduced this band to most listeners back in 1993 with the "Streets of Violence" seven inch. This was a good band. This is a good CD!

Combat Rock has re-released the RED FLAG 77 CD, *A Short Cut to a Better World* that came out in 1998 on Menace Records. This punk band from Ipswich, Suffolk, England, got their start in 1990. Look for more in 2002.

Write to Combat Rock, 7, Rue du Paquis, 57950 Montigny, Les-Metz, France.

Until next month—

See you at the bar!

It has been pointed out that there is an unbalanced representation of gender with the column writers in MRR. It got me thinking about the ongoing gender inequality complaints within the punk scene. And it also got me to thinking about how the only way to change that is to jump in and actively do something about it. It also reminds me of the many complaints over the past year or so about the lack of classifieds. Many people complain about it—as if it's the zine's fault—when in fact there are actually less classifieds coming in. Perhaps that is also why there are less women writers within these pages—simply because they haven't actually put pen to paper and sent in columns. So perhaps it's time now to change that. If you want to see something happen, then do it (yourself). It's all about putting the ideas and action into motion.

It's interesting how people want to see things, but forget that they can contribute in that direction. And make it so. Our creative representations are a manifestation of what we put into the projects. If we want to see something that isn't there—then maybe it takes you or me or us to make it happen.

It's so easy to bitch and complain, whine and moan, that things are not as they should be; or that things are not good enough, or all that they can be. But all too often that is where it ends...in a complaint. Not often enough is action taken to change what we don't like. Considering that punk was once (and hopefully still is) very much a reaction to what people didn't/don't like; and not only a "fuck you" to the establishment; but also an attempt to change the way things were/are; this "take it into our own hands" approach is the very foundation upon which our scene is based. It's funny how often we forget our roots. We all need to remember that we can change things, we can work towards creating what we want to see in the punk scene and beyond. We can try to make it all how we think it should be. At the very least, we can try.

I guess a lot of times we forget that this is *our* scene. We sometimes forget that we can put our two cents into the mix, that we can contribute to make things more the way we want to see them. Even when it comes to places like long running zines or clubs or local collectives, whatever the case may be... a lot of times these places or groups yearn for new involvement, new participation, new ideas, new energy. Sometimes not. But *most* collectively run projects need new energy, and in fact depend on it. They may not ask you to help out, they may not ask for your opinion. In fact, even when you volunteer your ideas you may not get the positive response you had hoped—but that doesn't mean you should stop trying or caring or trying to make a difference. Sometimes it can be intimidating to put yourself out there—to make yourself available and in turn vulnerable. But then again, if you don't try, you may never know what could have been, and may in turn miss out on some wonderful possibility or potential.

I think it all comes down to the fact that anything is possible if we put our time, energy, and minds to it. And so if you don't make the attempt, if you don't try, if you don't put an effort—then nothing will happen. You will never know what could have been, and you will have no one to bitch and complain to. Rejection can be hard and can just plain suck—but if you give something a go and it doesn't work out—at least you know you tried and you won't be stuck always wondering, what if?

I think of various collective projects I've been involved in and how often people criticize rather than putting in the energy towards what they want to see. It's so much easier to just say, "well they should be doing this," and leave it at that, than to action take it into your own hands or the hands of you and your friends to rally the energy to make it happen. All too often I see people complaining about this or that—everything from the bands being booked, the balance of punk rock to politics, to fundamental plumbing or construction problems—but not actually doing anything themselves to fix the prob-

lems or help guide the place in the direction they wanted to see it go. Often with these kind of collective spaces, people want to see more than just a punk rock space, which is awesome. But then it so often seems to be the punks who put in a lot of energy and seemingly take over 'cause they want to book shows and see bands play and they don't necessarily know other things, or maybe they don't care. So in order to see workshops and political activism and further diversity—it takes input and action. One person with a lot energy and dedication can introduce new ideas that get incorporated into a collective group environment. It can be hard and it can present many challenges. And often, one person with new ideas with five or ten with the same can get lost in indifference, but that doesn't mean that the new idea should be dropped or forgotten. And it also doesn't mean that just because someone has a new or different idea that they should be laughed at. It goes both ways—new blood has to be accepted just as much as past experiences can teach us. I think that the more people who can come together and integrate possibly varying approaches and diversity—the better.

Well anyway.... I'm not trying to get into the in-depth details of a working collective. My point was more to say that if you aren't satisfied with your local or national zine, club, scene, collective, whatever, then do something about it. Try and contribute to these already established things. If those already involved aren't receptive, or you don't find the kind of spark you wanted to see, then try and start your own thing. Rally some energy and ideas and interest in new ideas. Put those ideas and that energy into the already existing channels. Breathe some new life into things that you feel are lacking in perspective, energy, or whatever. Know and remember that you can make a difference and that if you don't try, if you don't care, if you wait around for someone else to do it, try it, or fix it, not only might it never happen, but what is already there might just fall apart.

Also remember that supporting those folks in their endeavors that you appreciate is really important. Sometimes even just telling people that they efforts are meaningful can keep them going. So often things fall apart for a lack of effort or a seeming lack of support and appreciation. In other words—it seems that no one cares. There are always people that do care that don't speak up. There are always people who have ideas who don't voice them. It is so important to do so. It's a great time of year to get started on new projects and it's a great time to get out there and involved in new things, so take some action and make something happen.

Oh, this started out talking about more girls writing columns, and I kinda got off on a tangent inspired by the idea of something lacking. If it seems that the punk or hardcore scene is dominated by boys—then girls let's make sure we change that. Let's get some representation going.

We've got just as much to say and can and should be equally involved. So let's go, girls! Get those pens to paper. Pick up a guitar. Take a stand, make a statement. Whatever it is that you want to do—don't be intimidated—go for it! Make it happen.

To correspond directly, write Chris(tine) c/o Slug & Lettuce, PO Box 26632, Richmond VA 23261-6632

PS. If you've read a really good book lately that is worth recommending—drop me a line and tell me about it. I'm always on the quest for new books that leave an impact. So if you were moved, inspired, or had your ass kicked by something you've read lately—tell me about it. Thanks.

Another wasteD NIGHT with MIKE THORN

Current events have got me in fluster these days. Inflated Afghan casualty numbers which serve to satiate the American blood lust, combined with harrowing tales of Department of Defense nuclear strike contingency plans and the emplacement of a shadow government to maintain continuity of government just has my head spinning, as though every conspiracy theory I've ever read has come to life. How can I not feel that way sometimes? Seeing the press manipulated by the Bush administration and watching them eat up it up the way they do just dumbfounds me. Correspondents on CNN tell with gleaming eyes about the killing power of thermobaric bombs. Nicknamed "daisy-cutters," they represent a new toy to fascinate the American public's imagination—though removed from actual reality of blown-off limbs and the feeling of having all of the oxygen ripped out of your lungs before you're burnt to death from the firestorm they cause. Civilian deaths in Afghanistan are now estimated to surpass those from the tragedy of September 11—none of us asked for this and no one deserves any of this. And now it seems as though the death tolls will only rise further as the Bush government is searching out more and more targets to focus our military might on—when will it end? There are no definable goals, and no final objectives that have been stated. I have my theories as to what is really going on—which centers on a one-two match up of pandering towards the oil industry and the maintenance of a bloated obsolete military-industrial complex which has outlived its legitimacy—as if it ever had any to begin with. It scares me to no end—it's as though I'm in some sort of bad dream that I can't wake up from and which just seems to worsen by the day. How can anyone watch the parade of idiocy that flows from George Bush's mouth and not think he's about the dumbest bag of hammers that anyone could ever encounter? How is it that so many have become so suckered into falling for his schtick of "axis of evil," "evil doers," "evil ones," and other such nonsense? I really just can't believe it.

•

In case you didn't already know, this year represents the twentieth year of publication for *Maximum Rocknroll*. I wasn't here in 1982, and in fact there aren't many folx from back then still involved in the magazine. Punk rock—as reported, documented and perpetuated through this magazine—forever changed my life. It introduced me to so many new ideas and kept me sane when it seemed the world was crashing in around me. It has given me a connection to thousands of other disaffected and alienated folks from around the world, and help me to realize that I'm not totally alone in the way I feel and think about the swirling events that concoct my world. That is why I feel it to be such an honor—and terrific responsibility—to be in the position that I currently reside. The cover says "20 years and not a damn things changed," and while that point can most certainly be argued given the dramatic changes which have inflicted themselves not only on the global punk scene, but also that which have been taken place politically and sociologically on society as a whole—the spirit upon which this zine was founded upon is still firmly in place. Here's to another twenty or more.

Endnotes:

1) Admittedly I haven't read it yet, but I've heard rumor

that Jeff Bale comes down firmly on the side of the US government in its war on terror in the new *Hit List*. How sad. If you ever wanted proof that he has completely lost it and turned into everything he once despised, there you go.
2) I like Floyd. He's gone gold in Australia. He calls me on the phone. I wish I had his job and could spend the whole day sleeping on the Good Riddance sweatshirts. Let's hear it for Floyd!
3) Once again, if you are having any problems getting ahold of *MRR* in your town, for your store or your distro—please get ahold of us and we'll do our best to point you in the right direction. Also, foreign folx interested in distroing at shows, please get in touch so we can work something out.
4) Make sure you go check out all the foreign bands touring this year—so far I know of AMDI PETERSENS ARME, VITAMIN X, and MANIFESTO JUKEBOX. Rumors abound of ETA, SKITSYSTEM and Y. Anyone know of any others?
5) Hey you can still get ahold of me via the *MRR* PO Box (specify that it is for me!) or via mikethorn@mindspring.com
6) Very important! I cannot for the life of me find and copy of THE SNOBS *School's Out* EP. I mean for fuck's sake it just came out!!!! If you can help we with this severe problem, I will be indebted to you greatly! PLEASE!!! Thanks.

Quorn. Now there's an appropriate first word to digest for the day.

I've been setting the clock radio for 7:30 to catch the early news, but since I don't actually get up for another hour at least, the stories fold back into my dreams, populating it with cluster bombs and the chilling promises of despots. I absorb the information in semi-consciousness, before I'm alert enough to reflexively dismiss the litany of answerless horrors. They're real enough, and they feel that way by the time I get out of bed.

This morning, like every morning, is full of bad news, not all of it involving explosives. Without seeking approval from Congress (hell, why bother?), George W. plans to divert millions from child support funds to to "teach teens the benefits of marriage, offer counseling to couples and inject pro-marriage messages into the culture" (Laura Meckler, salon.com). The US letter rate is scheduled to go up to 37 cents in June.

Next, an NPR perspective reveals that thanks to information gleaned from drilling deep, deep into the icecaps, we now know that it takes mere decades, not thousands of years, for the climate to change by several degrees, enough to destroy sea-level agriculture and drive populations inland. According to the piece, it is thanks to a particularly long stretch of "good weather" that humans, who had long been intellectually capable of it, "suddenly" developed settled agricultural societies starting around 8000 BC. These societies could disappear much more quickly than they evolved.

In my reverie, I'm looking through a bird's eye at the twisty blue California coastline, thinking, no monument will hold. But objectively? I hope that when we go, we'll be pounded back into the ocean, not nuked and poisoned into oblivion, making a cosmic spectacle of ourselves by scrambling absurdly for tenure on our excesses in the face of disaster. Of course, when it comes cosmic spectacles, we in the post-industrial west haven't been skipping rehearsals.

All of which brings me back to Quorn. This meat substitute has apparently been around for a while, and is on the market in the UK and elsewhere, though some critics worry that manufacturer Marlow Foods hasn't tested it for long-range health effects. Quorn is synthesized from an underground fungus researchers found growing outside their labaratory (though it's marketed as being "made from mushrooms"); the spores multiply profusely when immersed in a protein solution, creating a doughy substance which is, apparently, nourishing and low in saturated fat (egg whites are added, so vegans, no Quorn steak for you).

I consume synthesized soy and grain products fairly regularly, and sometimes other dubiously processed things, and Quorn doesn't intrinsically bother me as much as it probably ought to. Quorn's message for the future, however, is like some device in Vonnegut's *Welcome to the Monkey House*—it's cheap, but it has an edge to it.

No surprise that it's in England, reeling from the violent deaths of its cattle (and by extension, the shreds of its bucolic mystique) where researchers experiment with "meats" and other foods made not just from fungus, but other microorganisms as well.

"Just think," speculates an observer, on my radio, "Kids who grow up on these Quorn burgers may then grow up to like orange juice made from bacteria."

•••

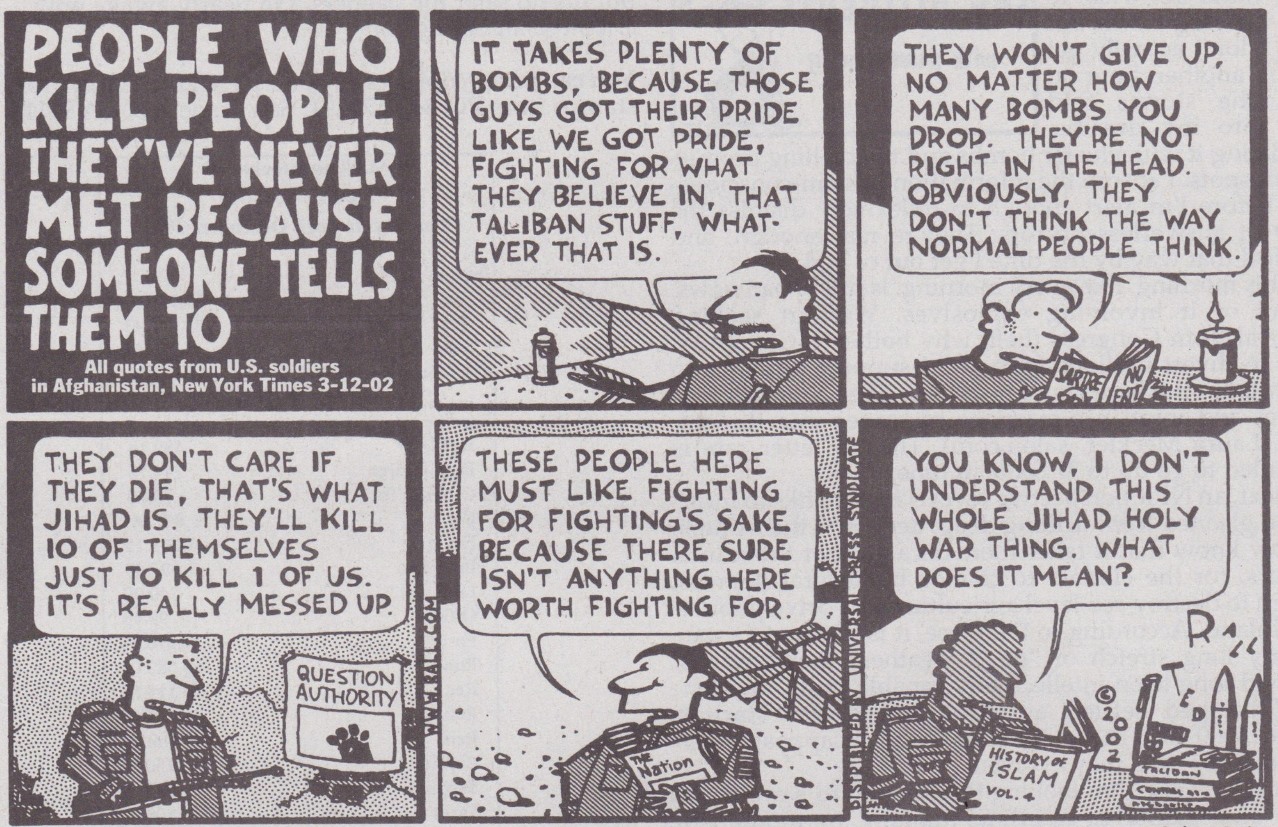
Next on NPR, a traffic report, brought to you by the INS Immigrations Inspectors. The world is dangerous, but it's no safer for sleepers. I'm nearly awake now.
arwenc@mindspring.com

You can order copies of my one-page zine, *Ration*, for two stamps from PO Box 170291, San Francisco, CA 94117.

Maximumrocknroll
Profit & Loss
January through December 2001

Income	
Dist	69,986.67
Ads	65,146.47
Subs	5,878.64
Total Income	141,011.78
Expense	
Bad Debt	589.18
Bank Charge	244.76
Cal Fran Tax	73.00
Car	847.00
Equip	1,359.15
Insur Exp	1,697.00
L&P fees	740.00
Office	99.48
Post	14,070.23
Print	60,682.07
Rec	3,115.56
Refund	125.00
Rent	49,260.00
Repairs	150.00
Supplies	295.42
Taxes	800.00
Utilities	7,289.69
Total Expense	141,437.54
Net Income	(-425.76)

Everything Changed After 1-30-33

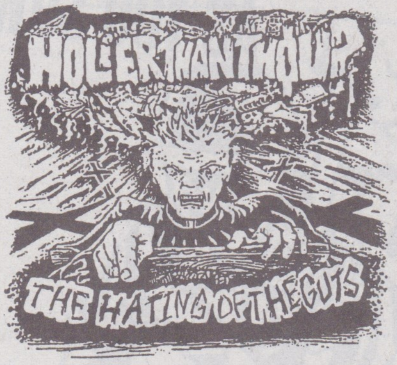


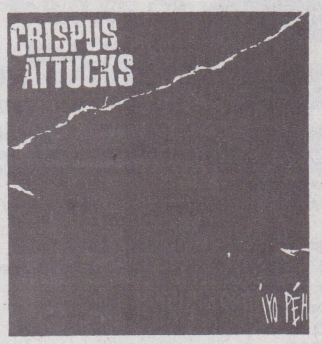
3-14-02-A

SIX WEEKS RECORDS

***12 AULLIDOS CD:** Blazing fierce hardcore from Spain! Has EP plus two new tracks and live gig on CD_ROM.
***VALSE TRISTE "Kompilaatio" CD:** Classis Finnish hardcore. Discography '89 to present!
***CRUCIAL UNIT/MUNICIPAL WASTE split LP/CD** Thrashaholics Unanimous!
***CRISPUS ATTUCKS-"Yo Peho"EP** Six brand new thrashers of intelligent hardcore!!
***ROVSVETT-"Kick Ass"LP/CD** Bulldozer Swedish Hardcore! LP version limited to 400!
***HOLIER THAN THOU? "The Hating of the Guts" LP/CD:** SoCal crossover hardcore!
***BURNPILE "What About You" CD:** Blasting Oklahoma straight edge!
***IN CONTROL "Breaking the Curse" CD:** Awesome Oxnard hardcore!
***STACK "Konkret Lichtgefchwindigkeit" LP/CD:** Total hardcore thrash destruction from Germany! CD has EPs and splits as bonus tracks!
***STRONG INTENTION "What Else Can We Do But Fight Back" LP/CD:** 24 blasts of hardcore
"HURT YOUR FEELINGS" comp. CD: 50+ minutes of hardcore punk raiding the Six Weeks archives from past to present! It's a bargain at $6 ppd!

THE YOUNG AND THE USELESS "Flash Gits in the Hour of Chaos" CD
VOORHEES "Crystal Lake's Legacy" LP/CD
VOORHEES "13" LP/CD
THE NEIGHBORS "Negative Attraction" LP/CD
ABUSO SONORO "Herencia" LP/CD
FUCKFACE CD
"AMERICA IN DECLINE" comp. CD
HOLIER THAN THOU? 7"
CAPITALIST CASUALTIES/STACK split 7"
CAPITALIST CASUALTIES "Planned Community" 6"
"SOUTH AMERICA IN DECELIN" comp. LP/CD
"CRITICAL PEDAGOGY" comp. LP/CD
ANAL MUCUS "1986-1997" discography CD
STRONG INTENTION "Each Day Lived an Act of Defiance" 7"
SOUND LIKE SHIT "Once Upon the Metal" 7"
THE DREAD "Bonnie and Clyde" LP/CD
PLUTOCRACY "Sniping Pigz" LP/CD
DESPITE "The Destroyers Will Be Destroyed" LP/CD
THE NEIGHBORS "The More Money One Has..." CD
VIOLENT HEADACHE "Bombs of Crust" LP/CD
RUIDO 7"
INTENSITY "Virtue of Progress" 7"
BOILING MAN "Roadkill Museum" 7"
FORCA MACABRA/ARMAGEDOM split LP/CD
NAILED DOWN "Honour and Glory" 8" flexi
"EUROPE IN DECLINE" comp. LP;





LP prices postpaid: $8 N. America/$15 Europe/$16 Japan & Australia CD prices postpaid: $10 N. America/$12 Europe/$14 Japan & Australia
7"/flexi prices postpaid: $3 N. America/$5 Europe/$7 Japan & Australia 6" price postpaid: $4 N. America/$6 Europe/$8 Japan & Australia
make checks & m.o.s out to "Six Weeks"—thanks!
We also distribute hardcore & punk from around the globe for the cheapest prices—send a SASE or an email for a complete catalog: Akautsch@aol.com
We're distributed by Mordam: www.mordamrecords.com SIX WEEKS: 225 Lincoln Avenue/Cotati, CA 94931 U.S.A.

PLAN NINE

CUSTOM SCREEN PRINTING

FOR YOUR BAND, RECORD STORE, SKATE SHOP, RECORD LABEL OR ANYTHING ELSE THAT'S GONNA FAIL

SUPER LOW PRICES

ON T-SHIRTS, HOODIES, JACKETS, PATCHES AND WINDBREAKERS

T-SHIRTS FROM $4 DOLLARS

(WE ALSO MAKE 1" BUTTONS CHEAP)

307 N MAIN ST
EDWARDSVILLE, IL 62025
PH: 1.618.650.7260
FAX: 1.618.650.7260
WWW.PLAN9SKATES.COM/SCREENPRINT/
EMAIL:PLAN9SKATES@PLAN9SKATES.COM

SCREENPRINT

SCAREDYCAT

VEN ICE HARDCORE

"SCAREDYCAT has a melodic edge to their fast punk rock. Actually, their songs have two tempos each, a fast catchy section and then they double that pace and with it the vocals get frantic. Good full production."
- MRR

Debut CD out now on
NO LABEL RECORDS
17 fast songs in 17 fast minutes!

$6 ppd

Send well-concealed cash or MO made out to:
No Label Records, PO Box 1946, Venice, CA 90294
Or order online at: www.cdbaby.com

www.mp3.com/scaredycat

Running Ragged

HELD HOSTAGE 7" $4

OUT NOW HC-013

soulful political punk rock trio from san francisco

... new music in the catalog ...

Lipkandy This is Not a Love Song CD ep $7 HC012
Red Hot Secret self titled 7" $4 HC011
Crowns on 45 Not on the Menu CD $10 HC010
Ninja Death Squad Appreciate Our Art CD $10 HC009
Ruby Falls For the New Crop CD $10 HC008

(all prices include postage in the U.S....Int'l orders add $2 per item)
1415 E. Samp Lane. Placentia, CA 92870
www.heartcorerecords.net

heartcore records

www.murkta.com www.murkta.com

Murk Ta buttons formerly known as: Schuell Inc.

Est'd 1994

ONE Inch Buttons FOR cheap even!!

50/$15
100/$20
250/$45
500/$90

Need Full Color? NO PROBLEM!!

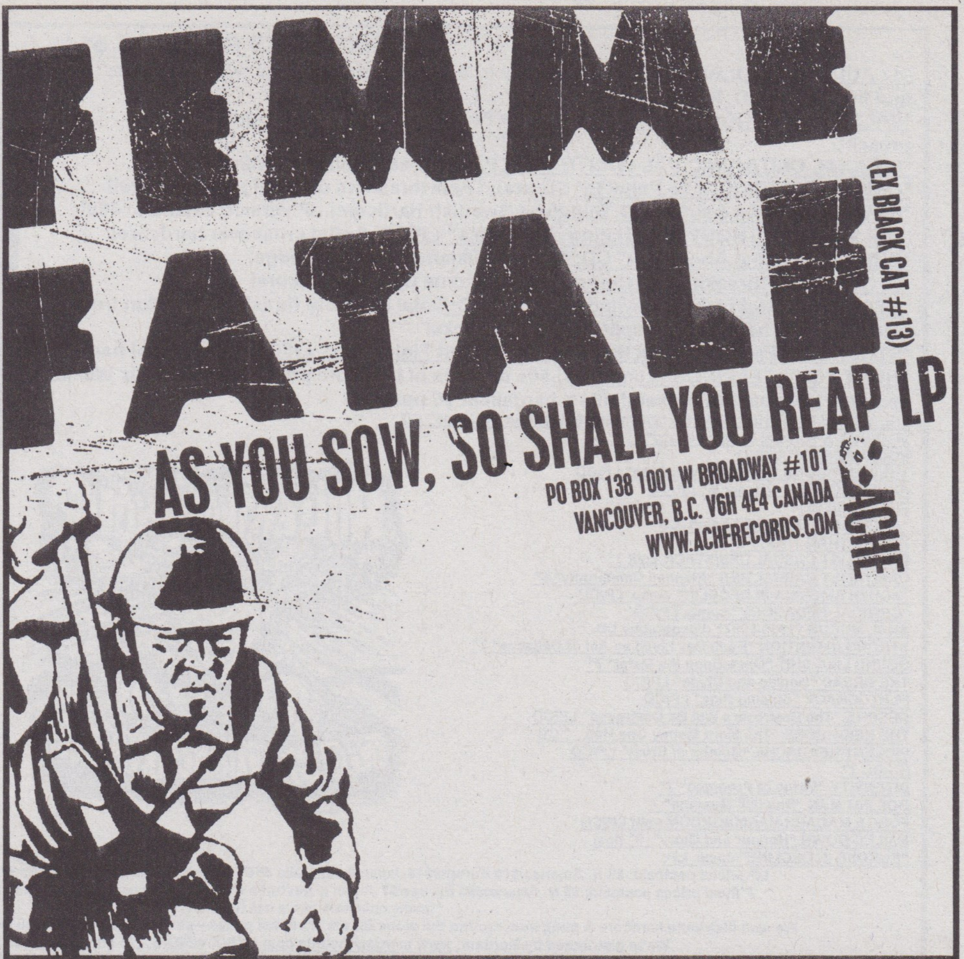
Just Add $1.00 Per 20
50/$18 100/$25
250/$58 500/$115

*Add $5.00 for our "Grab bag" full of neat-o music & goodies!

Just TRY to Beat these prices!

*Quick Turnaround!!
(Usu. 1 wk. from date we get order unless pd. w/ check)
*Prices are Post. Pd. for B/W and Color in U.S.
(Add $3/100 Can. | $4/100 Mex. | $5/100 world)
*Stamps = Samples!
*Send your Art/Logos and Payment
(see FAQ on website for art questions or call!)
*Checks/M.O./well concealed ca$h to:

Steve H/Murk Ta P.O.B. 4663
Lafayette, IN 47903 U.S.A.
765-447-3148 mixelpricks@hotmail.com



Prices so low even Great Grandmother approves

CD & DVD Manufacturing
Printing and Pre-Press Services

A to Z Music Services
611 Broadway, Suite 430, NYC 10012
(212) 260-0237
www.atozmusic.com

★manner farm★

"ideas result from the deeds, not the latter from the former and the people will not be free when they are educated, but will be educated when they are free." – CD/LP

11 songs, 32 minutes, handmade packaging, and 2 booklets filled with lyrics, explanations/essays, and short stories. passionate and political.

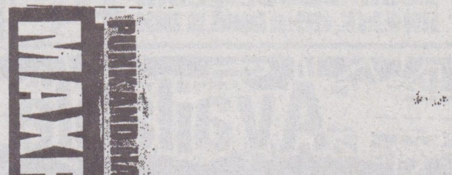
DROP OUT AND STICK AROUND (lyrics) – wakes up, there's a new crack in the ceiling. still not big enough to squeeze through; the days get long as years get short. revolution waits on weekends, eats tofu while we wait tables. cheques are signed with the same stamp as the grocery store receipt. if we knew their names maybe we could look them in their eyes and walk away. i've got this feeling that we could squat the castle at the end of the rainbow. stand toe to toe with mirrors and mist the glass with the words, "how can life be worth living when our lives are best spent sleeping?" teach me to revolt against this need to need. send me the message to fight this urge to fight. sell me the machine to kill this want to own. send me the means to end this eating and eating and sleeping. let me do nothing, i'll do anything. let me have nothing, i'll give you everything. to a soldier without a country an anthem is only a song. i don't want to do this anymore.

Troy Malish ★ Box 1168 ★ Elkford, BC ★ V0B 1H0 ★ CANADA
tmalish@hotmail.com

WORLD: CD $8 (air), LP $12/9 (air/surface)
USA: CD $7 (air), LP $9/8 (air/surface)
CANADA: CD $10, LP $13
US$ except CANADA

get in touch for wholesale prices, possible trades, my distro list or if you want me to distro your release(s).

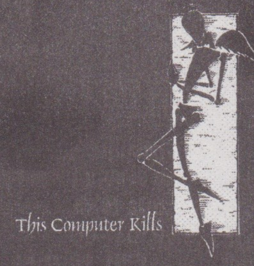
distributed by these fine folks: USA – no idea, stickfigure, level plane, traffic violation, crimes against humanity, kill you for a dollar, bd records; CANADA – scratch; GERMANY – scene police, yellow dog; MACEDONIA – corpus elicti; SWEDEN – communichaos media; FINLAND – combat rock industry; FRANCE – maloka, spurt; BELGIUM – day one; SPAIN – idiotizacion colectiva; CHILE – involucion; URUGUAY – propio esfuerzo



Sixsouth • The Sillies • The Retardos
Pornstore Janitor • The Nifters
The Martinets • Cobraman • Hellride
The La Donnas • The Hookers
Frigg A-Go-GO • The Peepshows
and so many many more....

scoochpooch.com
5850 W. 3rd St., #209 Los Angeles, CA 90036

THIS COMPUTER KILLS



Debut 7" ep "This Life is Lived" $4.00ppd

"...heart of mid 90s East Bay Punk and add the influence of **The Refused** and East Coast emo-hardcore (**400 Years**)..but the band has so much enthusiasm and strength in what they are doing, that it comes off as pretty exciting and refreshing in this age of rapidly recycling scr/emo"-SB

rENO: wHERE dREAMS cOME tO dIE

Reno Comp: Iron Lung, This Computer Kills, Vae Victis, Redrum, Scurvy Bastards + more. CD/LP $7.00ppd

"Full on top notch hardcore with the occasional grind from a bunch representing Reno"-razorcake "I haven't heard a 'city' comp this intense in a looooong time. If you don't know Reno, you don't know hardcore."
-Jeb Branin

Sedition Records P.O. Box 18921 Denver, CO 80218 make money orders out to Tom O'Shaughnessy

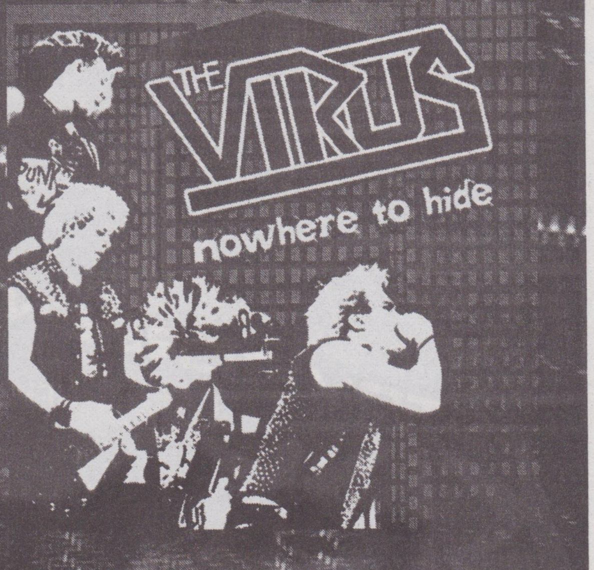
sedition records

WWW.SEDITIONRECORDS .CJB.NET

Available April 8th on Punk Core

THE VIRUS

"Nowhere To Hide" LP/CD



From the streets of Philly The Virus are back to deliver the goods with their long awaited new full-length album!

order online at:
WWW.PUNKCORE.COM

Punkcore Records
P.O. Box 916 Middle Island N.Y. 11953

PO BOX 916 MIDDLE ISLAND, NY 11953

Send two stamps or IRC for full catalog with hundreds of punk & Oi! records, CD's, t-shirts and videos or order online at punkcore.com

Exclusively distributed by: MORDAM RECORDS

MRR NEWS

No. 228
May 2002
compiled by:
Arwen Curry

CLOCK'S TICKING AS BUSH REDRAWS RULES ON NUCLEAR WEAPONS

by Gay Alcorn
Published on Saturday, March 16, 2002 in the *Sydney Morning Herald* (Australia)

Late last month the Bulletin of the Atomic Scientists moved its "Doomsday Clock" forward two minutes to seven minutes to midnight. The famous symbol of nuclear danger is now at the same setting as it was when the clock began in 1945, and the scientists are as gloomy about nuclear Armageddon as they were at the height of the Cold War.

Why? The scientists point to George Bush's abandonment of the 30-year-old Anti-Ballistic Missile Treaty, which enshrined "mutually assured destruction" as the only way to prevent the US and the Soviet Union from launching a first nuclear strike. There is Mr Bush's obsession with unproven missile defences.

There is the Administration's contempt for the Comprehensive Nuclear Test Ban Treaty, which is all but dead because the US refuses to ratify it. And now there is the Nuclear Posture Review, a Pentagon planning document delivered to Congress in January and leaked to the media this week. Critics believe the review embraces an old right-wing idea never before endorsed by any administration: instead of treating nuclear weapons as so horrific that their use should never be considered unless the US faced immediate annihilation, they should be incorporated into the ordinary US arsenal. They could even be used pre-emptively against nations without nuclear weapons. If the critics are right, the global trend since the end of the Cold War to reduce and even eliminate nuclear weapons could be reversed.

"All previous administrations have seen these as weapons of last resort, and this administration sees them as first-choice weapons,"said Jo Cirincione, a nuclear proliferation expert at the Carnegie Endowment for International Peace. The White House, furious that the report was leaked, has played down its significance.

"There is no way to read that document and come to the conclusion the United States will be more likely or will more quickly go to the use of nuclear weapons," said an exasperated Secretary of State, Colin Powell. Mr Powell and the Vice-President, Dick Cheney, said the US did not point nuclear weapons at any country, at least "not on a day-to-day basis."

The White House is right, up to a point. The unclassified sections of the review updates the US nuclear strategy to take into account that the Cold War is over. Mr Bush proposes slashing the number of nuclear warheads from 6000 to between 1700 and 2200 over the next decade (that is down from more than 30,000 in the 1960s).

However, an unnamed number would not be destroyed, but merely stored, ready to be re-deployed quickly, which critics say makes the offer meaningless.

"The reason one has a nuclear arsenal is to serve as a deterrence," Mr Bush said. He stressed that "all options are on the table," including nuclear strikes, to defend against chemical and biological attack from Iraq or any other country.

Similarly, in 1996, the then secretary of defence, William Perry, said any assault with chemical or biological weapons would lead to an "overwhelming and devastating" US response, and he would not rule out a nuclear response.

The threat of this White House to use nuclear weapons is not new, but other parts of the review do represent a shift. It is impossible to tell how radical the shift is because president Bill Clinton's 1994 review remains secret. But the specifics of the new Pentagon review have nuclear proliferation experts alarmed about the message the only country ever to use nuclear weapons is sending to the world. The review calls for contingency plans for nuclear strikes against Mr Bush's "axis of evil" countries, Iran, Iraq and North Korea, as well as Libya, Syria, China and Russia.

That the US is specifically contemplating nuclear strikes against non-nuclear countries such as Iraq and Iran undermines the Nuclear Non-Proliferation Treaty, the world's key arms control treaty, signed by 187 countries including the US. Alongside the treaty, the US pledged not to launch a nuclear attack against any non-nuclear country that signed the treaty, or avoided joining forces with a nuclear power.

This week The New York Times wrote a scathing editorial headed "America as nuclear rogue." It said the review undercut the Non-Proliferation Treaty and, if accepted as policy, would mean that "countries could conclude that they have no motive to stay non-nuclear. In fact, they may well decide they need nuclear weapons to avoid nuclear attack." Why would Iran or Iraq respond to diplomatic pressure not to develop nuclear weapons if they were targeted with nuclear strikes anyhow? And if testing is resumed - the Administration says it has no plans, but refuses to rule it out - it could only encourage countries such as China, India and Pakistan to do the same.

The New York Times said that if any other country proposed developing new nuclear weapons and contemplated strikes against non-nuclear countries, "Washington would rightly label that nation a dangerous rogue state." The review says nuclear weapons could be used in retaliation for chemical and biological attacks and for "surprising military developments," which it does not define. And it cites the need for new so-called low-yield nuclear arms that could destroy underground bunkers or stores of chemical and biological weapons, with less damage than conventional ones.

A report last year by the National Institute for Public Policy, an influential conservative think tank, argued that "nuclear weapons can be used in counter-force attacks that are intended to neutralise enemy military capabilities." That is known as unilateral assured destruction, the elimination of the enemy. The report also sought development of "low-yield, precision-guided nuclear weapons." Key authors of that report are now in the Administration, including Mr Bush's deputy national security adviser, Stephen Hadley, and a member of the National Security Council, Robert Joseph.

QUICK AND DIRTY OR LONG AND DIRTY?

More Fuelish War Talk

by James Ridgeway, *Village Voice*
Week of March 20 - 26, 2002

The bottom line on Iraq is whether an attack against Saddam Hussein helps or hinders the Republican Party's chances in midterm elections next November. A quick air strike on Iraq with no US casualties might make Bush look extra special tough. But any protracted campaign on Iraq involving a large number of casualties and large numbers of troops would raise serious questions, not the least of which would be the administration's casting aside of the War Powers Act, under which it is supposed to consult with Congress. As it now stands, the OPEC states in the Middle East are generally opposed to an invasion, and they have pegged the price of oil in such a way that fuel costs are likely to rise here whatever happens. If they get pissed and throw down an embargo, gas prices would go through the roof. That probably would be instant death to Republican congressional contenders, who, no matter what, will still be defending themselves for doing nothing during the recession.

Meanwhile, Democrats are slowly beginning to frame their election-year challenge to the president on a range of different issues. Senate Majority Leader Tom Daschle issued a mild criticism of Bush for not telling Congress he was setting into motion a secret shadow government that, for now, does not include either Congress or the judiciary. (Such shadow cabinets have hovered over DC for years.) Over the weekend, Daschle seemed almost stern in another threat to subpoena homeland security czar Tom Ridge to try to learn what he plans to do with all the money Bush wants to give him.

And there are less publicized moves afoot in other areas. George Miller in the House is leading an effort to tackle the Enron mess by revising the 401(k) laws to mandate that workers sit with employers on boards that run these pension funds. The GOP doesn't want workers running anything. Miller's proposed legislation will allow the Dems to look like defenders of the little guy, even if they aren't. On defense, Rhode Island's Jack Reed, who heads the key House Armed Services Subcommittee on Strategic Forces, is claiming that Bush's missile defense program could cost "a prodigious sum of money" (some say $150 billion), and all for a system that couldn't block attacks on the US or its forces abroad.

Last week, the conservatives sent guru William Bennett into the fray, setting up a new organization to target people they consider to be too critical of the war effort. The group, which operates out of Bennett's Empower America, is called Americans for Victory Over Terrorism (AVOT). It promises to "take to task those groups and individuals who fundamentally misunderstand the nature of the war we are facing." Likely targets are liberal members of Congress. And it poses the war against terror as a crusade against radical Islam, which it calls "an enemy no less dangerous and no less determined than the twin menaces of fascism and Communism we faced in the 20th century."

Bennett told the Voice on Monday that he wanted to keep "enthusiasm" for the war going strong, adding, "This war can take longer than World War II, and we just want to make sure we all are together at the end."

This looks like a rather feeble attempt by the neoconservatives, some of whom are ensconced at the American Enterprise Institute, to start up a blacklist. Bennett disagreed. "It's not a blacklist, it is a wrong-list," he said. "We just think that these people are wrongheaded, unhelpful, and misguided. We live in a free country, so we have the right to debate and go back and forth with them. I am sure I am not going to make president Jimmy Carter shut up if I say that I don't agree with him." And he promised the list would grow. "We don't add them," he said cheerfully. "They add themselves."

WORLD BANK OPPOSES CHANGING LOANS TO GRANTS FOR POOR COUNTRIES

by Mark Weisbrot, March 19, Common Dreams

JRR Tolkien's "Lord of the Rings" has captivated millions on the big screen because it is an archetypal tale of power and human nature. The corrupting influence of power, its overwhelming temptation even to those whose intentions are good, the dilemmas encountered in opposing evil—these issues are played out every day here in Washington, the center of the most concentrated power on Earth.

A case in point: the Bush Administration has put forth a proposal that would reduce the power of the World Bank, one of the most powerful institutions in the world. The Administration is pushing for a reform that would convert up to 50 percent of the World Bank's loans—for poor countries—to grants. President Bush has suggested that these grants be made for specific projects such as health, education, and sanitation.

This proposal has met with unusually fierce resistance, most remarkably from European governments—who have almost never publicly opposed any US policy at the Bank for the past half-century. It is a major sticking point between Europe and the United States at this week's UN Financing for Development conference in Monterrey, Mexico. To understand the reason for this conflict, we must look at the nature of the World Bank's power.

The World Bank loaned about $17 billion last year, but that is only a small part of its means of influence. The Bank is also a leading member of the creditors' cartel that is headed by the International Monetary Fund. This cartel monopolizes international credit markets in the same way that OPEC attempts to monopolize the production and distribution of oil. In other words, if a government does not meet the approval of the IMF, it will not be eligible for most loans from the World Bank, other multi-lateral institutions, rich country governments, and often private banks as well.

As a result of this arrangement, the IMF and the World Bank together have the power to make the most important economic decisions for dozens of low and middle-income countries. Of course these decisions do not necessarily reflect the will or best interests of these countries' residents. In fact they are often immediately disastrous—as we have seen in the collapse of the Russian economy in the 1990's, the Asian economic crisis, or currently, the economic meltdown in Argentina.

"The era of structural adjustment has failed," said Harvard economist Jeffrey Sachs in New York a few weeks ago. He was referring to the last 20 years, in which the policies of the IMF, World Bank, and the "Washington consensus" have been implemented as never before. The result, for the vast majority of low and middle-income countries, has been the worst economic failure since the Great Depression. From 1980-2000, income per person grew less than half as much as it did in the prior two decades (1960-1980).

Yet the creditors' cartel that ushered in the failed policies—including indiscriminate and often reckless opening to capital flows and trade, Enron-style de-regulation, privatization, and de-industrialization—remains solid. The Bush Administration's attempt to convert half of the World Bank's loans to grants is being resisted because it is rightfully seen as undermining the power of this cartel.

Although the World Bank might still try to use the grants to further its agenda, it would lose one instrument of control: these funds would no longer add to the crushing debt burden that binds so many countries to their masters in Washington. This is leverage that they do not want to give up, and for this same reason the Bank (and the IMF) have been unbearably slow and stingy in granting debt relief to the world's poorest countries. It doesn't matter that most of this debt can never be repaid: it is all about power.

The Bank has successfully lobbied the European governments (another ironic political twist: we give them taxpayer dollars to help the poor, and they spend it to influence government officials for their own ends) and some non-governmental organizations to take their side.

Never mind that the liberals dream of using the power of the creditors' cartel for noble purposes. They would do well to consider Tolkien's Lord of the Rings: like the One Ring that served as his metaphor for the forces of evil, and weapons of mass destruction, this cartel is inherently bad. What good can come of an arrangement that delivers the economic fate of hundreds of millions of people to the hands of a small, unaccountable group of men?

Mark Weisbrot is currently co-director of the Center for Economic and Policy in Washington, DC He is author, most recently, of Social Security: The Phony Crisis (2000, University of Chicago, co- authored with Dean Baker) and "Globalization for Whom," (Cornell International Law Journal).

Published on Saturday, March 16, 2002 in the Toronto Globe & Mail 'IMF Go To Hell' The People of Argentina have tried the IMF approach; Now they want it their way by Naomi Klein On Tuesday in Buenos Aires, only a few blocks from where Argentine President Eduardo Duhalde was negotiating with the International Monetary Fund, a group of residents were going through a negotiation of a different kind. They were trying to save their home.

In order to protect themselves from an eviction order, the residents of 335 Ayacucho, including 19 children, barricaded themselves inside and refused to leave. On the concrete facade of the house, a hand-printed sign said: IMF Go To Hell.

What does the IMF, in town to set conditions for releasing $9-billion in promised funds, have to do with the fate of these people? Well, here in a country where half the population now lives below the poverty line, it's hard to find a single sector of society whose fate does not somehow hinge on the decisions made by the international lender.

Librarians, teachers and other public sector workers, who have been getting paid in hastily-printed provincial currencies (sort of government IOUs), won't get paid at all if the provinces agree to IMF demands to stop printing this money. And if deeper cuts are made to the public sector, as the IMF also is insisting, unemployed workers who account for between 20 and 30 per cent of the population, will have even less protection from the homelessness and hunger that has led tens of thousands to storm supermarkets demanding food.

And if a solution isn't found to the "medical state of emergency" declared this week, it will certainly affect an elderly woman I met recently on the outskirts of Buenos Aires. In a fit

Cont. next page

THE US IS THE ONLY NATION-STATE TO HAVE BEEN CONDEMNED BY THE WORLD COURT FOR INTERNATIONAL TERRORISM

by Jason McQuinn, Chuck Munson Tom Wheeler
Alternative Press Review

The US vetoed a UN Security Council resolution calling on governments to observe international law. After deliberately targeting the civilian public health infrastructure, the US military imposes a continuing economic blockade on Iraq which has directly resulted in the deaths of hundreds upon hundreds of thousands of children. The US government is the primary financier and arms supplier for the decades-long Israeli war against the entire Palestinian people. The US armed forces and US organized and/or financed ally or proxy forces have killed millions upon millions of civilians since the end of World War II. This is the not-so-hidden meaning of the Stars and Stripes as the vast majority of people around the world understand it.

Now the US government has begun what it bills as an open-ended "War on Terrorism," which conveniently ignores the fact that in the late Twentieth Century and the beginning of the Twenty-first Century it is the United States of America that, by its own definition, is the most prolific terrorist force in the world. While at the same time US leaders are choosing to target whichever individuals, organizations, regimes and/or nation-states—among the wide array of opponents of US policies—are deemed most convenient this week, leaving the rest for next week, next year or the next decade. This is, of course, a recipe for perpetual war, which is as well understood by President Bush and the other architects of the "New World Order," as it was by the architects of a similar project of world empire that was proudly proclaimed the Third Reich, under a flag with a similarly not-so-hidden meaning.

Perpetual war serves a number of purposes for the present administration. It is under wartime conditions that the US state will, at least initially, face the least resistance as it finishes the now over two century-long process of gutting the Bill of Rights and voiding the inconvenient parts of the US Constitution. It is under conditions of war that the campaign to defeat the anti-globalization movement can be fought with increasingly militant and dirty tactics. It is under wartime conditions that all opponents of US policies anywhere in the world, including within the US itself, can be most easily labeled "terrorist," at the same time that the mass media can be most easily mobilized as a total propaganda machine. And it is under conditions of war that the arms production, oil production and military technology corporations that funded President Bush's election by the Supreme Court will be most handsomely rewarded without too many questions ever being asked. And best of all, wartime conditions lend themselves to the easy mobilization of xenophobic, politically reactionary, flag-waving patriotism. The kind where a complete and utter absence of popular intelligence is made up for by the cathartic release of long pent-up anger at being forced to live under frustrating conditions in an alienating world with no real hope for any beneficial social change in sight.

However, while conditions of perpetual war may be fortuitous for the fortunes of the current regime and its backers right now, there is little reason to believe that the game won't end a lot earlier than they think. In fact, there are already clouds on the horizon that will only grow more threatening: the unhappy reactions of regimes the world over that are disquieted by an American rogue state increasingly out of control, the pleas of would-be allies that will continue to be destabilized by their bullying, rapacious "friend," the glaring failure to derail the anti-globalization movement around the world (with only a partial exception within the US itself, where it has been slowed more effectively), the meltdown of the Argentinean economy under the conditions imposed by the IMF (with the threat of others always looming), the failure of the current Israeli strategy of an accelerating campaign of war crimes, and the growing wave of international opinion condemning the American project of empire-which the massive, ongoing covert and overt propaganda war has so-far failed to dent. Waving a hundred million flags all around the country won't make these problems for empire go away.

And even within the US, it's only a matter of time before the population tires of a war without any foreseeable resolution against enemies that must be continually manufactured. The longer the war on terrorism continues, the less enthusiastic will be the flag-waving and cheering for more bombing campaigns, the mass starvation now in full-swing in Afghanistan, and the continuing delays and frustrations demanded for internal security. Even with the full complicity of the mainstream US media in its efforts to promote perpetual war, dissatisfaction and dissension will once again arise, until even the biggest, most impressive American flags fail to cover up all the crimes against innocent men, women and children throughout the world required to keep the empire of American capitalism growing.

Cont. from previous page

of shame and desperation, she pulled up her blouse and showed a group of foreigners the open wound and hanging tubes from a stomach operation that her doctor was not able to stitch up or dress due to lack of medical supplies.

Maybe it seems rude to talk about such matters in the context of the IMF's visit. Economic analysis is supposed to be about the peg to the dollar, "peso-ification," and the dangers of "stagflation"—not families losing homes and gaping wounds.

Yet reading the reckless advice that the international business community is hurling at the IMF and Argentina's government, perhaps a little personalizing is in order.

For weeks, Argentina has been scolded like a small child that shouldn't get desert until it finishes dinner. Despite a commitment to slash 60 per cent from provincial deficits, Argentina apparently hasn't done enough to "deserve" a loan. "The news is all on the surface," sniffs an economist from Credit Suisse First Boston. President Duhalde warns that Argentina's desperate population cannot support deeper cuts—but some, such as the National Post, call this procrastination.

The international consensus is that the IMF should see Argentina's crisis not as an obstacle but as an opportunity: The country is so desperate for cash, it will do whatever the IMF wants, the reasoning goes.

"During a crisis is when...Congress is most receptive," explains Winston Fritsch, chairman of Dresdner Bank AG's Brazilian unit.

Rocardo Cabellero and Rudiger Dornbusch, a pair of MIT economists writing in the Financial Times, go further. "It's time to get radical," they say. Argentina "must temporarily surrender its sovereignty on all financial issues...give up much of its monetary, fiscal, regulatory and asset-management sovereignty for an extended period, say five years." The country's spending, money-printing and tax administration should be controlled by "foreign agents," they say, including "a board of experienced foreign central bankers."

In a nation still scarred by the "disappearance" of 30,000 people during the 1976-1983 military dictatorship, only a "foreign agent" would have the nerve to say, as the MIT team does, that "somebody has to run the country with a tight grip." And that, with the Argentinians out of way, the country could be saved by prying open markets, introducing deep spending cuts, and, of course, a "massive privatization campaign."

It's obvious to anyone who has been paying attention to Argentina's social upheavals that such an economic dictatorship could only be enforced through terrifying state repression and bloodshed.

But there's another hitch: Argentina has already done it all.

As the IMF's model student throughout the 1990s, the country flung open its economy (that's why it's been so easy for capital to flee since the crisis began). As far as Argentina's supposedly wild public spending goes, a full third goes directly to servicing the external debt. Another third goes to pension funds, which have already been privatized. The remaining third alone covers health, education and social assistance. Far from spiraling out of control, these expenditures have fallen far behind population growth, which is why shipments of donated food and medicine are arriving by boat from Spain.

As for "massive privatization," Argentina has dutifully sold off so many of its services, from trains to phones, that the only examples of further assets Mr. Cabellero and Mr. Dornbusch can think of privatizing are the country's ports and customs offices.

No wonder economists and bankers are in such a rush to blame the victims of this crisis, to claim that Argentinians overspent, were greedy, corrupt. Of course, it's true that the political system here is contaminated with cultures of both payola and impunity. But the same financiers that happily lined the pockets of politicians and army generals in exchange for local contracts are hardly the ones who should be trusted to do Argentina's house cleaning.

Argentina's housewives have a better idea. Last week, on International Women's Day, hundreds took to the streets with brooms in hand and announced that they wouldn't clean their homes until they had swept the corruption out of Congress. Their protest was one tiny wave in a massive tide of grassroots mobilization that has already brought down successive governments and now is threatening to do something far more radical: bring in real democracy.

Following the model started by the Piqueteros, Argentina's militant unemployed, tens of thousands of residents are organizing themselves into neighborhood assemblies, connected to each other at the city and national levels. In town squares, parks and on street corners, neighbors discuss ways of making their democracies more accountable and filling in where government has failed. They are talking about creating a "citizen's congress" to demand transparency and accountability from politicians.

They are discussing participatory budgets and shorter political terms, while organizing communal kitchens for the unemployed and planning film festivals in the streets. The President, who was appointed when his elected predecessors resigned from the position, is scared enough of this growing political force that he has begun calling these asambleas "antidemocratic."

But there is reason to pay attention. The asambleas are also talking about how to kick-start local industries and renationalize assets. And they could go even further. Argentina, as the obedient pupil for decades, miserably failed by its IMF professors, shouldn't be begging for loans; it should be demanding reparations.

The IMF had its chance to run Argentina. Now, it's the people's turn.

REPORT SAYS WHITES GET BETTER HEALTH CARE

By Randolph E. Schmid, March 20, 2002

Washington—

Minorities in the United States receive lower-quality health care than whites—both for serious conditions and routine services—the Institute of Medicine reported Wednesday.

"Disparities in the health care delivered to racial and ethnic minorities are real and are associated with worse outcomes in many cases, which is unacceptable," said Dr. Alan Nelson, chairman of the committee that prepared the report.

"The real challenge lies not in debating whether disparities exist, because the evidence is overwhelming, but in implementing strategies to reduce and eliminate them," said Nelson, a retired physician and current consultant to the American College of Physicians-American Society of Internal Medicine in Washington.

The report, "Unequal Treatment: Confronting Racial and Ethnic Disparities in Health Care," was prepared by the Institute of Medicine, an arm of the National Academy of Sciences, at the request of Congress.

This isn't the first study to conclude that minority health care in the United States lags.

In January the Centers for Disease Control and Prevention reported that, while Americans made advances in the 1990s against a broad range of diseases, racial and ethnic disparities remain.

The new report says minorities are less likely than whites to receive appropriate heart medicine, undergo bypass surgery or receive kidney dialysis or transplants. It found differences in receiving cancer treatment and said minorities are less likely to receive the newest treatment for AIDS.

Among the examples:

–A study of nearly 11,000 patients with lung cancer found that 76 percent of whites and 64 percent of blacks had surgery. After five years the survival rate was 26 percent for blacks and 34 percent for whites.

–A report on more than 13,000 heart patients found that for every 100 white patients who had a procedure to clear the heart artery, only 74 blacks did.

–Among 15,578 people who sought care in an urban emergency room, blacks were 1.5 times more likely to be denied authorization by their managed-care providers.

The report said the differences exist even when insurance, income, age and the severity of the disease are the same for both groups.

The committee recommended changing health insurance programs to reduce disparities among economic groups and setting up education programs to increase health care providers' awareness of the problem.

Other recommendations included recruiting more minorities into health care, expanding patient education programs and improving enforcement of laws against discrimination.

The National Academy of Sciences is an independent organization chartered by Congress to provide advice to the government on scientific topics.

Associated Press

INS Detainee Among Longest-Held Makes Plea for Release

by Kareem Fahim (excerpted)

As many of the Arabs and South Asians detained in connection with the terrorism investigation now approach a sixth month in jail, developments last week in the case of one Pakistani Canadian reflect growing concerns among advocates for other detainees.

Held since September 20 at the Metropolitan Detention Center, a federal prison in Brooklyn, Shakir Baloch last week pled guilty in federal court to charges that he entered the country illegally and used a false Social Security card to obtain working papers. Though he was never charged in relation to terrorism or labeled a material witness in the September 11 investigation, and was ordered deported on September 22, he was held in solitary confinement for almost five months. On December 20, 2001, his lawyers filed a habeas corpus petition in an attempt to win his release, which was followed on January 4 with a filing of criminal charges by the US attorney in New York's Southern District.

"To fight the case would have taken several months," says Martin Stolar, Baloch's lawyer. "And those months he would have remained in jail. He wanted to go home, and I advised him that the best way to get back to Canada was to plead [guilty]."

"When the feds no longer have any justification to keep the detainees on immigration issues, they resort to criminal charges to keep them," says Regis Fernandez, a Newark immigration lawyer representing several detainees. And a number of their advocates say they are seeing more cases like his, with the same result: guilty pleas in exchange for an end to detention.

Since the government has been reluctant to divulge data or policy on the September 11-related detentions, some advocates are now looking to these guilty-plea cases for insight into the fate of others imprisoned. According to lawyers familiar with dozens of cases, most detainees were rounded up, like Baloch, in the weeks right after the attacks. Some have been released, although no one is sure how many. Their advocates have been trying to arrive at their own counts, skeptical of the Justice Department numbers, which maintain only 327 people are still detained on immigration violations, down from 460 in December. The official numbers, however, don't include men like Baloch, who are charged with crimes.

In past months the government has justified the detentions in the interests of constructing "a mosaic," presumably illuminating the reach of the terrorists. But Stolar and others take a different view.

"I believe they are filing these low-level, minor violations to justify the unconstitutional sweep that occurred after September 11," says Stolar. "It provides political cover for the roundup." Stolar says he has been told by prosecutors that another of his clients, Anser Mehmood, will also be charged with improperly using a Social Security card to obtain work.

"Ashcroft is interested in defending his dragnet—the higher the number that he can charge with crimes, the greater his ability to say, 'See? We told you they were criminals,'" says Claudia Slovinsky of the National Lawyers Guild.

Chomsky Critiques US Foreign Policy

by Jonathan Curiel (excerpted)
Published onMarch 18, 2002 in the San Francisco Chronicle

Chomsky, the noted MIT linguistics professor who is best known for his scathing critiques of US foreign policy, says the United States itself was practicing terrorism when it bombed Afghanistan and forced the Taliban from power. And it was terrorism, Chomsky says, when President Bush—without publicly providing conclusive proof, and without going to an international court of law—decided he wanted Osama bin Laden "dead or alive."

"By the US definition, those are textbook illustrations of international terrorism, which is the use of force or violence to attain political ends (and) the targeting of civilians through intimidation and fear," Chomsky said in a weekend phone interview from his Massachusetts home, before flying to the Bay Area to make a weeklong series of talks.

Since Sept. 11, Chomsky has been deluged with requests to speak at universities, fund-raisers and public forums. He published a best-selling book, "9-11," which explains—in a series of interviews with journalists—his view that the United States is "a leading terrorist state" that circumvents international law and wrongfully supports murderous conditions around the world, whether it's in Iraq, the Palestinian territories, Nicaragua or Indonesia.

Critics say Chomsky is reflexively anti-American, and publications as varied as the New Republic and the Weekly Standard have derided his post-Sept. 11 comments, especially remarks Chomsky made last November in Pakistan's capital, when he reportedly told an audience, "The coalition forces are making plans to further destroy the hunger-stricken country (of Afghanistan). The consequences of their crimes will never be known and they are quite confident about that."

Under the title of "Paging Jane Fonda," the New Republic wrote that Chomsky "appeared in Islamabad to peddle his by now banal theories of American malfeasance" and that, "At the end of his speech, the audience of 1,500 gave Chomsky a standing ovation. He'd doubtless receive a similarly warm reception in Kandahar."

Chomsky dismisses his critics as "commissars," saying he takes their put- downs "for granted. It's been done throughout history. How were dissidents treated in the Soviet Union? Let's look at the First World War. The first thing that happened as the war opened was that 93 leading German intellectuals issued a proclamation requesting that intellectuals all over the world support Germany's noble war effort. On the Anglo-American side, exactly the same thing happened. There were a couple of dissidents, like (author and philosopher) Bertrand Russell and (Socialist presidential candidate) Eugene Debs in the United States—and, yes, they ended up in jail."

"It's not just me, incidentally," Chomsky said. "It's everybody. There's probably been more openness and dissent now than at any time in modern history"

BUSH PROPOSES MARRIAGE PROGRAMS

BY LAURA MECKLER

March 21, 2002 WASHINGTON (AP)-

As Congress debates government's role in promoting marriage, the Bush administration is considering creating community-wide programs to teach teens the benefits of marriage, offer counseling to couples and inject pro-marriage messages into the culture.

The program, still being drafted, would channel money for the program through the child support collection program, a tactic that critics say may be illegal.

The plan would not need approval from Congress, which is considering President Bush's request to devote hundreds of millions of dollars for promoting marriage through welfare.

The proposed child support program would involve a maximum of about $22 million in federal and state money for about 15 communities, according to two draft documents that describe the plan.

Advocates for the poor charge that the plan could siphon off money needed to administer child support programs, is inconsistent with the goals of the child support program and is an effort by the administration to bypass Congress.

Encouraging two-parent families is a "laudable goal," said Vicki Turetsky, a child support expert at the Center for Law and Social Policy. "But that's not the goal of the child support program."

The federal dollars that would be used for this program, she said, were approved by Congress for the purpose of child support collections, she said, not for marriage activities. Therefore, she and others said, the program may not be legal.

According to the draft plan, community coalitions would develop "a saturation approach" including programs at the community, state and regional levels, focused on people with lower incomes.

Activities would include educating young people about the benefits of marriage, providing skill building to promote healthy marriages, and creating media campaigns to "rebuild cultural norms" relating to marriage, family formation and fatherhood and the benefits of delaying childbearing until marriage.

The idea is to incorporate marriage and fatherhood messages into a range of federal programs including Head Start, child care, welfare and a program targeting runaway and homeless youth.

Participating states would be given special permission by the government to spend money through their child support programs for these experiments. The federal government would match those dollars as they normally match child support spending for administrative expenses.

The proposal is still in draft form and must be approved by officials at the Department of Health and Human Services and the White House, cautioned Wade Horn, who heads the HHS Administration for Children and Families, which would run the program.

Horn, a longtime advocate for marriage and fatherhood programs, said promoting marriage and discouraging out-of-wedlock childbearing were goals of the 1996 welfare law. And he said HHS has long had the power to approve demonstration programs like this one.

"This is not an attempt to circumvent any kind of debate about anything," he said. "The debate about whether government should be involved with this issue at all was resolved five years ago when Congress passed a (welfare) law and a Democratic president signed it."

While the welfare law gave states power to spend their money to promote marriage, few have done so. That's partly because of questions about whether the government should be so involved in people's personal lives and partly because there is little evidence about what might work.

The Bush administration is pushing the issue on a variety of fronts, including asking Congress to devote up to $300 million in federal and state money to pro-marriage experiments when it renews the welfare law this year.

The draft proposal is considerably more modest. It would allow select states to put up one-third of the money for these marriage initiatives through their child support administrative spending accounts. The federal government would pay the remaining 66 percent, the same match rate it uses for the child support program.

Critics fear that facing tight budgets, states may wind up siphoning money they would have spent on child support for this.

"The primary focus should be getting those kids the support they need, not some half-baked experiment that no one knows whether it will help poor kids or not," said Laurie Rubiner of the National Partnership for Women and Families.

And Turetsky worries that, as drafted, the program would allow the administration to hand-pick the participating states, meaning some states with alternate ideas may be left out.

"They've cut out competition and kept control at the federal level," she said. "It's the top down nature of this that's really startling."

On the Net: HHS Administration for Children and Families: http://www.acf.dhhs.gov/ Center for Law and Social Policy: http://www.clasp.org

HAS THE ATTORNEY GENERAL BEEN READING FRANZ KAFKA?

Big John Wants Your Reading List

by Nat Hentoff, *Village voice*, February 22

During the congressional debate on John Ashcroft's USA Patriot Act, an American Civil Liberties Union fact sheet on the bill's assaults on the Bill of Rights revealed that Section 215 of the act "would grant FBI agents across the country breathtaking authority to obtain an order from the FISA [Foreign Intelligence Surveillance Act] court...requiring any person or business to produce any books, records, documents, or items."

This is now the law, and as I wrote last week, the FBI, armed with a warrant or subpoena from the FISA court, can demand from bookstores and libraries the names of books bought or borrowed by anyone suspected of involvement in "international terrorism" or "clandestine activities."

Once that information is requested by the FBI, a gag order is automatically imposed, prohibiting the bookstore owners or librarians from disclosing to any other person the fact that they have received an order to produce documents.

You can't call a newspaper or a radio or television station or your representatives in Congress. You can call a lawyer, but since you didn't have any advance warning that the judge was issuing the order, your attorney can't have objected to it in court. He or she will be hearing about it for the first time from you.

I have been told that at least three of these court orders have been served, but that's all the information I was given—not the names of the bookstores or the libraries. And I can't tell you my source.

Courts do infrequently impose gag orders preceding or during trials, and newspapers sometimes successfully fight them. But never in the history of the First Amendment has any suppression of speech been so sweeping and difficult to contest as this one by Ashcroft.

For example, if a judge places a gag order on the press in a case before the court, the press can print the fact that it's been silenced, and the public will know about it.

But now, under this provision of the USA Patriot Act, how does one track what's going on? How many bookstores and libraries will have their records seized? Are any of them bookstores or libraries that you frequent? Are these court orders part of FBI fishing expeditions, like Ashcroft's mass roundups of immigrants?

And if the FBI deepens its concerns about terrorist leanings after inspecting a suspect's reading list, how can everyone else know what books will make the FBI worry about us?

As one First Amendment lawyer said to me, "What makes this so chilling is that there is no input into the process." First there is the secrecy in which the subpoenas are obtained—with only the FBI present in court. Then then there is the gag order commanding the persons receiving the subpoenas to remain silent.

Has John Ashcroft been reading Franz Kafka lately?

As I often do when Americans' freedom to read is imperiled, I called Judith Krug, director of the Office for Intellectual Freedom of the American Library Association. I've covered, as a reporter, many cases of library censorship, and almost invariably, the beleaguered librarians have already been on the phone to Judy Krug. She is the very incarnation of the author of the First Amendment, James Madison.

When some librarians—because of community pressure or their own political views, right or left—have wanted to keep books or other material from readers, Judy has fought them. She is also the leading opponent of any attempt to curb the use of the Internet in public libraries.

As she has often said, "How can anyone involved with libraries stand up and say, 'We are going to solve problems by withholding information'?"

I called to talk with her about the FBI's new power to force libraries to disclose the titles of books that certain people are reading—and she, of course, knew all about this part of the USA Patriot Act. And the rest of it, for that matter.

She told me how any library can ask for help—without breaking the gag order and revealing a FISA visit from the FBI. The librarian can simply call her at the American Library Association in Chicago and say, "I need to talk to a lawyer," and Judy will tell her or him how to contact a First Amendment attorney.

The reason the president and the attorney general have so far been able to trade civil liberties for security is they know from the polls that they can count on extensive support. Most Americans are indeed willing to forgo parts of the Bill of Rights for safety.

Only by getting more and more Americans to realize that they themselves—not just noncitizens—can be affected by these amputations of the Bill of Rights will there be a critical mass of resistance to what Ashcroft and Bush are doing to our liberties.

Accordingly, the press ought to awaken the citizenry not only to the FBI's harvesting lists of what "suspect" Americans read, but also to the judicial silencing of bookstores and libraries that are being compelled to betray the privacy and First Amendment rights of readers.

I would welcome any advice from civil liberties lawyers on ways to counter both this provision of the USA Patriot Act and the gag order, which is the sort of silencing you'd expect of China or Iraq. Remember the repeated assurances by the president, the attorney general, and the secretary of defense that any security measures taken in the war on terrorism would be within the bounds of the Constitution?

Whose Constitution?

George Orwell said: "If large numbers of people believe in freedom of speech, there will be freedom of speech even if the law forbids it. But if public opinion is sluggish, inconvenient minorities will be persecuted, even if laws exist to protect them."

Today, the public doesn't even know about this provision in the strangely titled USA Patriot Act. A lot of people are still afraid to get on a plane. Is Ashcroft fearful that if people find out about his interest in what they're reading, they'll be afraid to go to libraries and bookstores—and will start asking questions about what the hell he thinks he's doing? And where is Congress?

The Gatekeeper: Watch on the INS

by Alisa Solomon (excerpted)

Transsexual Christina Madrazo Says She Was Raped by a Guard in an INS Detention Center. Now She's Suing the US for $15 Million.

Christina Madrazo was waiting for the spin cycle to finish in a Miami laundromat when she noticed something that might put an end to her troubles: a law firm's ad in a Spanish-language newspaper that said there were ways undocumented immigrants could become legal. Seven years had passed since Madrazo first snuck across the Rio Grande, fleeing the violence and rejection she had endured as a transsexual in Mexico, and she was tired of hiding. Without legal status, she couldn't seek legitimate work, much less pursue her dream of becoming a fashion designer, so she'd been trying to piece together a living with a series of under-the-table odd jobs. Often she went to bed hungry.

Worse, the fear of being deported to Mexico throbbed constantly at the back of her mind. And if she ever forgot it, every time she looked in the mirror a scar next to her dainty right eyebrow reminded her of the beatings she'd taken from assailants who called her maricón ("faggot") and insisted, with fists and heavy shoes, that she "act like a man." At the attorney's office, she was heartened to learn that sexual orientation was a category recognized in US asylum law. She applied right away.

But instead of granting her the freedom "just to live my life and be myself," the Immigration and Naturalization Service rejected her plea, and on May 4, 2000, took her straight from a hearing to the notorious Krome detention center on the swampy outskirts of Miami. Confined there for about three weeks, Madrazo alleges she was raped by an INS guard. Twice. On April 1, she will file a $15 million lawsuit against the US government, charging the country from which she sought refuge with subjecting her to brutal attack. Her asylum appeal is still pending.

The lawsuit comes amid a string of high-profile embarrassments for the beleaguered immigration agency. Last week, four top officials in the INS were replaced in the wake of revelations that a Florida flight school received notification that visas had been approved for hijackers Mohamed Atta and Marwan al-Shehhi six months to the day after they crashed jets into the World Trade Center.

In addition to the relentless charges of ineptitude and inefficiency—from government inspection agencies as well as from members of Congress on both sides of the aisle—the INS is under a constant barrage of accusations of misconduct. Last year, the Justice Department fielded 4200 allegations that INS personnel had committed, among other infractions, sexual assault, drug smuggling, theft, and even murder.

Many of those complaints involve INS detention centers, where more than 20,000 people are locked up on any given day. The charges—which range from denial of toiletries to threats, beatings, and sexual abuse—are not so different from the sort of grievances filed by inmates in prisons. But INS detainees—who are not serving criminal sentences, but are held pending the outcome of deportation proceedings—are not guaranteed attorneys and, as they have not been sentenced, have no idea how long they might remain shut up in detention. (According to the INS, the average stay is 40 days, but thousands, including asylum seekers, languish for months, even years.) Many don't understand English. It's easy, then, for INS personnel to abuse detainees—to coerce favors with promises of release, warnings of transfer to harsher facilities, or threats of deportation, even when the officials don't really have the power to make such decisions.

This is the third of an ongoing series investigating the INS. Contact the author: asolomon@villagevoice.com

GAY 9-11 WIDOWS LEFT IN THE LURCH

Feinberg's Follies
by Stephen Desroches, March 15, *Village Voice*

For gay and lesbian New Yorkers awaiting benefits from the September 11th Victim Compensation Fund, there was little to celebrate last week. When the fund announced its final regulations, it left unresolved the question of whether same-sex widows of those who died in the twin towers attack will be eligible for the federal payments, which are at least $250,000 per person.

At first, Special Master Kenneth Feinberg left the impression that unmarried partners of the victims would be excluded from the settlement. Then he backtracked, sort of. "I simply say this: 'What does your state law say about who is eligible?' Feinberg said at a March 10 appearance on Meet the Press. "If your state law makes you eligible, I will honor state law. If it doesn't, I will go with the state." On a subsequent CNNfn appearance, Feinberg said he would be willing to look at claims on a "case by case" basis, adding to the confusion about whether he or the states have the final say.

When pressed for particulars about how the decisions will be made, Charles Miller, a spokesman for Feinberg, indicated that a major consideration would be whether same-sex spouses live in states that recognize such relationships. Gay groups say one criterion would probably be domestic-partnership registries. But according to a recent Human Rights Campaign report, only three states have such registries: California, Hawaii, and Vermont (along with the District of Columbia).

The states of New York and New Jersey, where most 9-11 widows live, do not recognize domestic partnerships. As a result, it is possible for a New York City resident who lost a partner in the attack to be disqualified for federal benefits even though the city recognizes same-sex relationships—and even though Governor George Pataki issued a special executive order granting benefits to such partners. Pataki, along with senators Hillary Clinton and Chuck Schumer, urged Feinberg to make federal benefits available to gay and lesbian New Yorkers. In a January letter to Feinberg, Clinton warned that "the vague language...could result in some partners receiving no compensation from the fund."

Gay rights groups are not happy with the September 11th Fund report, but they remain cautiously optimistic about Feinberg's comments. Lambda Legal Defense Fund attorney Jennifer Middleton says his language was "the most supportive" he has used to date. "He says he was very sympathetic to gay and lesbian claims and encourages people to come find if they are eligible and work out an equitable result. But he made clear that he is bound by state law."

However, when Attorney General John Ashcroft named a special master to oversee the fund, he gave the final decision on all disputed cases to Feinberg. "In every circumstance, he is the last word," says Joe Grabarz of the Empire State Pride Agenda. "He has a huge amount of latitude."

Gay rights groups made recommendations throughout the drafting of the regulations, but to no avail. Now they must deal with a situation in which no one can say who will be treated fairly and who will not. Grabarz thinks it is likely that gays and lesbians will be denied claims. But then what? A protest? A class action lawsuit? So far there are no plans for any of that. Says Middleton, "We're waiting to see what Feinberg does."

According to Middleton, Lambda Legal is representing 20 New Yorkers who lost same-sex partners in the terrorist attacks. Some have wills designating them as beneficiaries—which, according to Feinberg, will be among the criteria used to determine eligibility—but others do not. And while some families are willing to share compensation with the surviving partners, others have only just become aware that their late relative was gay. "There are more cases where the relationship is amicable," says Middleton, "but are they going to share a million bucks?"

Middleton points out that, in other incidents, some unmarried survivors have been able to qualify for benefits, but only after lengthy court battles. Feinberg's ruling may well force some gay and lesbian survivors to wage just such a fight.

"Gays and lesbians are going through higher hoops and hurdles for uncertain results" says HRC spokesman David Smith. He believes that the regulations leave the door open for financial relief, but realizes that the current conservative leadership in the Justice Department might complicate matters. "The environment that Feinberg is operating in is somewhat constraining," Smith admits. "But the whole world will be watching."

Pipeline Politics Taint US War

by Salim Muwakkil, March 18
Chicago Tribune

An ongoing source of frustration and anger for many Americans is the lack of support the war on terrorism has received abroad. Other nations are considerably less enthusiastic about our use of "daisy cutter" and "thermobaric" bombs than we think they should be. Why is that?

One reason is their media. Stories alleging imperial and commercial motives for the war on terrorism are rife.

Outside this country, there is a widespread belief that US military deployments in Central Asia mostly are about oil.

An article in the Guardian of London headlined, "A pro-western regime in Kabul should give the US an Afghan route for Caspian oil," foreshadowed the kind of skeptical coverage the US war now receives in many countries.

"The invasion of Afghanistan is certainly a campaign against terrorism," wrote author George Monbiot in the Oct. 22, 2001, piece, "but it may also be a late colonial adventure."

He wrote that the US oil company Unocal Corp. had been negotiating with the Taliban since 1995 to build "oil and gas pipelines from Turkmenistan, through Afghanistan and into Pakistani ports on the Arabian sea." He cited Ahmed Rashid's authoritative book "Taliban, Militant Islam, Oil and Fundamentalism in Central Asia" as a source for this information.

Rashid, who has reported on Afghan wars for more than 20 years as a correspondent for the Eastern Economic Review and the Daily Telegraph, carefully documents in his book how the US and Pakistan helped install the Taliban in hopes of bringing stability to the war-ravaged region and making it safer for the pipeline project. Unocal pulled out of the deal after the 1998 terrorist attacks on US embassies in Kenya and Tanzania were linked to terrorists based in Afghanistan.

"The war against terrorism is a fraud," exclaimed John Pilger in an Oct. 29 commentary in the British-based Mirror. Pilger, the publication's former chief foreign correspondent, wrote, "Bush's concealed agenda is to exploit the oil and gas reserves in the Caspian basin, the greatest source of untapped fossil fuel on earth."

These harsh assessments are not just those of embittered ideologues. They are common fare. "Just as the Gulf War in 1991 was about oil, the new conflict in South and Central Asia is no less about access to the region's abundant petroleum resources," writes Ranjit Devraj in the Hong Kong-based Asia Times, a business-oriented publication.

A popular French book titled "Bin Laden, the Forbidden Truth," which alleges that the Bush administration blocked investigations of Osama bin Laden while it bargained for him with the Taliban in exchange for political recognition and economic aid, is guiding much of the recent European coverage.

Written by Jean-Charles Brisard and Guillaume Dasquie, the book adds another plank to the argument that America's major objective was to gain access to the region's oil and gas reserves.

According to the book, the Bush administration began to negotiate with the Taliban immediately after coming into power. The parties talked for many months before reaching an impasse in August 2001.

The terrorist acts of Sept. 11, though tragic, provided the Bush administration a legitimate reason to invade Afghanistan, oust the recalcitrant Taliban and, coincidentally, smooth the way for the pipeline.

To make things even smoother, the US engineered the rise to power of two former Unocal employees: Hamid Karzai, the new interim president of Afghanistan, and Zalmay Khalizad, the Bush administration's Afghanistan envoy.

"Osama bin Laden did not comprehend that his actions serve American interests," writes Uri Averny, in a Feb. 14 column in the daily Ma'ariv in Israel. Averny, a former member of the Israeli Knesset and a noted peace activist, added, "If I were a believer in conspiracy theory, I would think that bin Laden is an American agent. Not being one I can only wonder at the coincidence."

Averny argues that the war on terrorism provides a perfect pretext for America's imperial interests. "If one looks at the map of the big American bases created for the war, one is struck by the fact that they are completely identical to the route of the projected oil pipeline to the Indian Ocean."

The Asia Times reported in January that the US is developing "a network of multiple Caspian pipelines," and that people close to the Bush administration stand to benefit.

For example, the proposed Baku-Ceyhan pipeline, linking Azerbaijan through Georgia to Turkey, is represented by the law firm Baker & Botts. The principal attorney is James Baker, former secretary of state and chief spokesman for the Bush campaign in the Florida vote controversy.

In 1997, the now disgraced Enron Corp. conducted the feasibility study for the $2.5 billion Trans-Caspian pipeline being built under a joint venture between Turkmenistan, Bechtel Corp. and General Electric, the article noted.

There are many other connections, too numerous to recount here. No wonder the rest of the world is a bit skeptical about our war on evildoers.

Salim Muwakkil is a senior editor at In These Times Email: salim4x@aol.com

We are always looking for quality news items on a local, national and international scale.
MRR NEWS
PO BOX 460760/San Francisco, CA 94146 USA
maximumrnr@mindspring.com

RETHINKING THE 'AUTHORIZATION FOR USE OF MILITARY FORCE'

Published on March 15 by Common Dreams
by Michelle J. Kinnucan

Three days after the attacks of September 11, Congress with only one dissenting vote approved a joint resolution entitled "Authorization for Use of Military Force." In part, it says:

That the President is authorized to use all necessary and appropriate force against those nations, organizations, or persons he determines planned, authorized, committed, or aided the terrorist attacks that occurred on September 11, 2001, or harbored such organizations or persons, in order to prevent any future acts of international terrorism against the United States by such nations, organizations or persons.

In recent weeks the media have reported the remarks of a handful of legislators expressing concern about the endgame and possible expansion of the "war on terrorism." The most pointed comments, so far, come from Representatives Dennis Kucinich and Maxine Waters. According to The Nation, in a recent speech Kucinich said:

We did not authorize an eye for an eye. Nor did we ask that the blood of innocent people, who perished on September 11, be avenged with the blood of innocent villagers in Afghanistan. We did not authorize the Administration to wage war anytime, anywhere, anyhow it pleases. We did not authorize war without end.

The Washington Times reports Waters as saying, "Some of us, maybe foolishly, gave this president the authority to go after the terrorists. We didn't know that he, too, was going to go crazy with it." With US troops still fighting in Afghanistan, already in the Philippines and perhaps soon to be deployed in Georgia and Yemen, I propose to reconsider Congressional approval of the resolution.

The debate recorded in the Congressional Record reveals two discernible camps-enthusiastic supporters and ambivalent supporters of the resolution. Most enthusiastic supporters were forthright and keen to grant to George W. Bush "the fullest authority to employ all of the resources of the United States, to make war on our enemy," as Rep. Henry Hyde put it. Sen. John McCain said, "this mission...ends not with the capture or death of Osama bin Laden, but with the destruction of the terrorist networks that threaten our way of life, and the defeat of nations supporting and collaborating with this evil. These nations, too, are our enemies." Rep. Dennis Hastert asserted, "The friends of our enemies are also our enemies, and they will bear equal responsibility."

Hyde, as International Relations Committee chairman, together with the Committee's ranking minority member, controlled the House debate. Responding to a proposed amendment Hyde said:

the whole point of the joint resolution we are considering this evening is to clear away legal underbrush that might otherwise interfere with the ability of our President to respond to the treacherous attack on our nation that took place three days ago. Most importantly, we are stripping away the restrictions of the War Powers Resolution. It hardly makes sense to reimpose-and in one case tighten-the restrictions of the War Powers Resolution if our larger objective is to make it easier for the President to respond to terrorism....I for one do not want to restrain our President as he goes about responding to this heinous attack.

Ambivalent supporters of the resolution had misgivings. During the debate Waters worried, "The language of this resolution can be interpreted in different ways." Rep. Jesse Jackson, Jr. said it more pointedly:

...it is too broad. The literal language of this legislation can be read as broadly as executive interpreters want to read it, which gives the President awesome and undefined power. As written, the resolution could be interpreted, if read literally, to give the President the authority to deploy or use our armed forces domestically....We are...granting virtual unlimited authority to the President.

According to the non-voting Washington, DC delegate, Eleanor Holmes Norton, the language in the resolution was "limited only by the slim anchor of its September 11 reference, [it] allows war against any and all prospective persons and entities." Rep. Pete Stark said, "This resolution gives the President the power to conduct a war without reporting to or consulting with Congress. Frankly stated, it cedes congressional authority to the President." Rep. John Tierney warned that approval of the resolution would mean Congressional abdication of "its constitutional obligations and responsibilities." Nevertheless Jackson, Kucinich, Stark, Tierney, and Waters all voted in favor of the resolution.

It is certainly laudable that in the face of harsh criticism some members of Congress are finally asserting their Constitutional authority and fulfilling their duty to act as a check on the powers of the Commander-in-Chief. Hopefully, more of them will admit their earlier mistake and rise to the challenge of supporting people of good conscience in the United States and elsewhere in trying to restrain Bush and the American military.

However, they can't credibly claim Bush is abusing his authority when he has merely embraced a reasonable, if expansive, interpretation of the Congressional resolution they approved. Nor is it convincing for them to claim they didn't see it coming. The Congressional Record is peppered with both praise and warning of the overbroad authority granted by the resolution; it reveals that the resolution's passage was a knowing surrender of broad war-making authority to the President.

There are precedents for this: Congress, adopting the 1964 Tonkin Gulf resolution, authorized "the President...to take all necessary measures to repel any armed attack against the forces of the United States." It was never rescinded and sanctioned nearly a decade of war that killed millions in Vietnam, Laos, and Cambodia. Likewise, more than ten years on, US forces still attack Iraqi targets under color of the 1991 "Authorization for Use of Military Force Against Iraq Resolution." Honest legislators should also undertake a public examination of the political climate and institutions that once again produced such a knee-jerk abandonment of Congress' Constitutional duty.

Commons to Force through Hunting Ban

Guardian UK (excerpted)

Fox hunting is to be banned or severely restricted, the government promised today, despite overwhelming opposition to the move in the House of Lords.

The rural affairs minister, Alun Michael, today told MPs that the government would if necessary use the Parliament Act to override the upper house and force a hunting bill onto the statute book.

However, he announced that any move would only follow a six-month consultation process which will seek to find agreement between opponents and supporters of a ban.

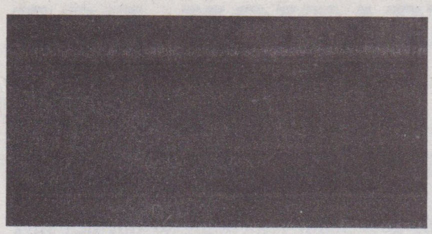
The government looks set to back some form of middle way between a full ban and the status quo - although restrictions are likely to be far greater than many peers would like.

Mr Michael said the government intended to frame legislation based on the principles of the Burns report - including the issue of cruelty - rather than producing a list of activities to be outlawed.

Mr Michael told MPs in a Commons statement that the votes this week left the two houses "diametrically opposed."

He warned peers that they cannot expect their views to be given equal weight with those of MPs, who have voted four times since 1997 in support of an outright ban.

FAIR USE STATEMENT: This magazine contains copyrighted material the use of which has not always been specifically authorized by the copyright owner. We are making such material available in our efforts to advance understanding of environmental, political, economic, and social justice issues, etc. We believe this constitutes a 'fair use' of any such copyrighted material as provided for in section 107 of the US Copyright Law. In accordance with Title 17 U.S.C. Section 107, the material in this magazine is distributed without profit to those who have expressed a prior interest in receiving the included information for research and educational purposes.



SUBTERRANEAN
MAIL ORDER

NONE OF YOUR FUCKING BUSINESS
"30 Seconds of..." 7"

7 tracks in an astounding 30 seconds; 30 seconds of noisecore mayhem and innovation of format, playable at any speed. This one sided 7" leaves the listener as satisfied as Frank Zappa did with 2 LPs worth of material on "Freak Out!" What the hell can you really do with 10 minutes of noisecore that you can't do with 30 seconds, anyway?

7" $4.00

"SHAKE SOME ACTION VOL. 1 (UK)"
compCD

A collection of UK mod, powerpop and new wave rarities 1978-86, originally released on 7". Includes 24 tracks by THE INVADERS, THE BOYFRIENDS, THE DISTRACTIONS, THE LAST STAND, REALLY 3RDS, SEVENTEEN, THE DONKEYS, SLOWGUNS, THE STOWAWAYS, TONIGHT, THE TOURS, THE KEYS, THE KICK!, HEROES, THE SQUARES, THE GAS, THE STRANGEWAYS, THE PARANOICS, LEYTON BUZZARD, YEH-YEH, THE QUADS, THE RESISTANCE, THE TELEGENTS, and THE SMIRKS. Full color art, 8 page booklet of photos and liner notes. Limited edition, Euro import.

CD $11.00

RIGHTS OF THE ACCUSED
"Dillinger's Alley" cassette

This little relic of the mid-'80s recently dropped into our laps: it's the noisy, rockin' first album by this legendary Chicago teen punk band, released in 1987. They later evolved into big deals TRIPLE FAST ACTION, but don't hold it against 'em.

cassette $5.30

IDIOT HUMANS s/t 7"

Three tracks from this mid-'80s Cleveland hardcore band, recorded in 1984, displaying a Brit political-punk influence that compares to AMEBIX or RUDIMENTARY PENI, along with Cleveland art/horror-punk influences. Limited pressing of 500 on green and white marbled vinyl.

7" $4.40

THE YOBS "Christmas Album" LP

This alter-ego of THE BOYS first used the YOBS name for their Christmas 1977 single "Run Rudolph Run," and then released "Christmas Album" in 1980. A raucous slab of lunacy, they tackle the very nature of Xmas itself, turning Santa into an anarchist and celebrating the season in a haze of drugs and alcohol. With 4 bonus tracks from ultra rare singles, liner notes, complete lyrics and original artwork. Italian import.

LP $9.60

All prices are postpaid in the US.
Elsewhere add $2.50 for 1st item, .50 for next.

Hey! Ask for a catalog with your order! Or send us $2.00 to cover postage ($3.00 outside the U.S.) and we'll send you a list! Or visit us at:

www.subterranean.org

***Shops!* Yes, we sell direct! Great prices, great fills on tons of hard to find items on so many labels we lost count. Ask for our wholesale updates with the newest releases.**

SUBTERRANEAN RECORDS
PO Box 2530
BERKELEY, CA 94702 USA

---

coming soon
CIRIL- NEON KING KONG split

CIRIL
s/t CD
Finally! The first full length by these Peni meets Christian Death punkers from the LBC.

DEAD MAN'S CHOIR
"Out With The Trash" CD
Punk-rock-n-roll mayhem by these SoCal scenesters. On tour now!!

DRAIN BRAMAGED
"Seven Course Meal" CD
The 3rd full length by these O.C. punk veterans. More songs about Brews and Springer.

Thrash Of The Titans LP
The mega-thrash compilation with Strong Intention, Ruido, Fuck On The Beach, DS-13, Cripple Bastards, Dead Nation, Lack Of Interest, Flachenbrand, Anal Cunt, Scarred For Life, MK Ultra, Hirax, D.R.I., Tragatelo, Insult, Beyond Description & Capitalist Casualties

SCARRED FOR LIFE
"Far From Home" 7"
EUROPE 2000 tour release by ex- Glycine Max, Pig Children, Dogma Mundista & Bonecrusher members. Includes a Batallion of Saints cover.

CIRIL - ARMISTICE split LP
Long Beach Peni crew vs. Wilmington hardcore political crust.

FUCK ON THE BEACH - RUIDO split 7"
Japan's powerviolence heroes vs. LA Spanish punk superstars.

Also available:
- **Ruido/Insult split 7"**
- **46 Short "Specimen" CD/LP**
- **Dead Man's Choir "She Don't Like It" 7"**
- **Dead Man's Choir "What's Wrong With Me" 7"**
- **Scarred For Life "Born, Work, Die" CD/LP**
- **The Fixtures "One Crisis Short Of Chaos" CD/LP**
- **The Fixtures "Dangerous Music Defect" CD**
- **Das Klown "Holy Crap!" CD/LP**
- **Das Klown "Live At Zed" CD**
- **All Day "Nobody Likes A Quitter" CD**
- **Insult "I Wanna Be A Burn Victim" CD**

go to the website for a complete list of releases. www.knowrecords.com

Prices	7"	LP	CD
USA	3.50	8.00	10.00
Canada/Mexico	4.00	10.00	11.00
World (Air mail)	7.00	15.00	13.00

new prices
Postage rates went up again!

send money order, check or WELL hidden cash...or go to the website to pay by paypal.

KNOW RECORDS
P.O. BOX 90579
LONG BEACH, CA 90809

e-mail to check stock: knowrec@earthlink.net

Sound Idea Distribution
PO Box 3204
Brandon, FL 33509-3204

Phone (813) 653-2550 Fax (813) 653-2658
www.soundideadistribution.com
sndidea@ix.netcom.com

ORDERING INFORMATION

Minimum order is $10 or it will be returned.
MAKE PAYMENT TO BOB SUREN.
PRICES INCLUDE POSTAGE FOR THE U.S. ONLY.
In the US, add $3.50 for first class postage, if you want it.
Can and Mex surface mail: add $1 per item
Can and Mex airmail: $3 for first item, $1 each additional
World surface mail: $2 for first item, $1 each additional
World airmail: $4 *each* for first 2 items, $1 each additional
PLEASE list alternatives or you may get a credit slip.
CATALOGS: Send $1 US, $2 world.
CREDIT CARDS: We grudgingly accept your yuppie plastic. Call (813) 653-2550, 12-8 PM EST

Cripple Bastards "Almost Human" CD $12
System Shit/Human Error LP $8.50
Short Fast + Loud #8 $3 (bigger, better, badder!)
Demon System 13 "Vat Vet..." LP $8.50 or CD $11
E.T.A. "No Faith" CD $11 (aka "Epileptic Terror Attack")
Flag Of Democracy "Hate Rock" CD $12
Hacksaw "Turned Up Way Down" CD $11
Morally Bankrupt "S/T" CD $11 (32 songs)
NK6 "Keep On Keeping On" CD $11
United Mutation "S/T" CD $12 (Awesome!!!!!)
Balance Of Terror "S/T" 7" $3.50
Blown To Bits "Devastation" 7" $3.50
MDC "Now More Than Ever" CD $12
Government Issue "Complete History Vol 1" 2xCD $13.50
Government Issue "Complete History Vol 2" 2xCD $13.50
American Hardcore book by Steven Blush $20
Hardcore California book by Belsito and Davis, $25
Assel/My Own Lies 7" $5
DFA "Destined For Assimilation" LP $8.50
Seven Days Of Samsara/Destroyer 7" $5
Stillborn "S/T" 7" $3.50 (new MNPLS crust rockers)
Vae Victis "Ugly Reflection" LP $8.50
Attitude Adjustment "American Paranoia" CD $13.50
Authorities "Puppy Love" CD $12
John Brown's Kids/Short Bus Kids 7" $3.50
Nausea "Punk Terrorist Anthology" CD $12
Tear it Up "The First Year" CD $11
V/A "Last White Christmas Vol 1" CD $12 (Italy)
V/A "Last White Christmas Vol 2" CD $12 (CCM...)
Bobby Soxx "Hate In The 80s" 7" $5 (aka Teenage Queers)
Asschapel "Total Worship" LP $8.50 or CD $10
Betercore/Olho De Gato 7" $5
Disarm/Migra Violenta 7" $5 (Italy/Argentina)
Capitalist Casualties/Stack 7" $5
Crucial Attack "Take It Back" 7" $3.50
Heart Attack "The Last War: 1980-84" CD $11
Initial Detonantion "So Selleth The Shepard" 7" $3.50
Iron Lung "Demonstrations" 7" $3.50
Lie "Why?" 7" $3.50
Cockroach/Mihoen 7" $5
Haymaker "Hate The Kids" 7" $3.50
HHH "Discography" 2xCD $12
Out Cold/Voorhees LP $8.50
Ruination "Year One" CD $10
Exclaim "Keep Things Evolving Poitively" 7" $5
Identity Parade photo book by Kristopher Pasanen $20
Rovsvett "Kick Ass" LP $8.50 or CD $11
Wolfpack "All Day Hell" CD $10
Tapeworm "Break My Face" 7" $5
Skitsystem "Enkel Resa Till Rannstenen" LP $8.50
Toxic Narcotic/Unseen 7" $3.50
Toxic Narcotic/A Global Threat 7" $3.50
Class Action 7" $3.50
Cunt N Bananaaz/Hope 7" $3.50 (Japan)
Nine Shocks Terror "Zen and the Art of..." LP $8.50
Paragraf 119 7" $5 (Denamrk)
Point Of Few/Mihoen 7" $5
Police Line "Elite Few" 7" $5
Strong Intention "Each Day Lived" 7" $3.50
Strong Intention "What Else Can..." LP $8.50 or CD $11
Broken "Mad as Fuck" CD $5 (six song EP)
Misery "The Early Years" LP $8.50 or CD $10
Suicide Party "You're All Invited" 7" $3.50
Crucial Unit/Municipal Waste LP $8.50 or CD $11
Roach Motel "Worstest Hits" CD $10

STORES: ASK FOR WHOLESALE RATES!
BUY MRR DIRECT FROM SOUND IDEA!
And be sure to visit the Sound Idea Store
113-H East Brandon Blvd in beautiful Brandon
Open 7 days – noon til 8 PM
USE THE PO BOX FOR ORDERING!

RISK

#5 Pirx the Pilot - "s/t" Tape (5 songs) [$3 US/$5 world]

PIRX THE PILOT is most often compared to GOVERNMENT ISSUE, but I think they have more going on than that. You can hear a definite FUGAZI influence, but also an X influence. They fuck shit up but also write really sweet pop songs. Their lyrics address personal and political issues with clever wit. They are as good as it sounds. They are made up of kids from THEGODSHATEKANSAS and AMERICAN STEEL, but i'm only saying that because it's the only way you'll check it out. Alright!

#4 The Lab Rats - "Start Thinking" Tape (12 songs) [$4 US/$5 world]

THE LAB RATS play hardcore punk rock that is influenced by all that is punk and some shit that is not. Okay, it's more "youth crew" than any other style of hardcore, but not in the Nike-wearing, large biceps, "my dad is a senator" way. It just means you can shout along and not feel like an asshole. This is the tape version of their full length album, which has one more song than the CD version.

#3 Scholastic Deth - "Shackle Me Not! Plus 4!" Tape (10 songs) [$3 US/$5 world]

SCHOLASTIC DETH plays really tight, fast, catchy thrash with intelligent and funny lyrics. The founders of NERDcore consist of four graduates of the UC system, and members of SPAZZ, WHAT HAPPENS NEXT?, JUD JUD, and THE END OF THE CENTURY PARTY. This is their first EP with four extra tracks. Brutal.

#1 Fleshies/The Jocks - split Tape/7" (5 songs) [$3 US/$5 world]

FLESHIES have been fucking up the nation with insane punk rock, like if Matty Luv from HICKEY started a band with the dudes from AC/DC. THE JOCKS were spazzy melodic punk rock with angry lyrics. They often got compared to bands with the word "christ" in their name. The 7" is a split release with S.P.A.M. Records.

TO ORDER: send cash or a money order made out to Will Weber Kneitel to: **RISK, 3649 Clement St., San Francisco, CA, 94121, USA**

for those who stare at screens: http://www.geocities.com/itmightberisk

for trades or wholesale prices or friendly chatter: risk@newdisorder.com

coming soon...tapes from: The Clarendon Hills, Sharp Knife, The Duckbutters, Quest for Quintana Roo and many more

1. analysis

WARD CHURCHILL
'DOING TIME: THE POLITICS OF IMPRISONMENT'
G7020 CD
OUT NOW!

"We don't have to worry about whether we will have a political police either in the United States or Canada. We've had them for a long time ... It's not a question of how to prevent it, it's a question of how to deal with it since it is an existent reality." -- Ward Churchill, from the CD.

The U.S. government has used all means to subvert and neutralize movements for social change. This lecture focuses on the FBI's counter intelligence programs, their use in undermining dissent and the criminal justice system's role as an agent of social control.

Ward Churchill is co-director of the **American Indian Movement** of Colorado, Vice Chairperson of the **American Anti-Defamation Council**, and a National Spokesperson for the **Leonard Peltier Defense Committee.**

2. action

BAKUNIN'S BUM
'FIGHT TO WIN!'
G7021 CD
OUT NOW
A Benefit for the Ontario Coalition Against Poverty

This album takes a passionate, inspirational speech from two OCAP anti-poverty activists (Sean Brandt & Sue Collis) and edits it into 11 spoken word pieces with radical beats & strings by "Bakunin's Bum" -- 1 Speed Bike (from **godspeed you black emperor!** & **exhaust**) and Norman Nawrocki (from **Rhythm Activism** & **Da Zoque!**). The result: a powerful, 69 minute mix of music & ideas about how to step up local resistance to the effects of globalized misery.

The words from the OCAP activists offer a fresh perspective on how to combat growing poverty in the face of abundance; about how to confront & challenge an insensitive, uncaring, police-dependent, State apparatus; and about how to work with others, in community organizations, using "direct action" approaches, uncompromisingly, to "fight to win".

CDs are $12 ppd. Write to **G7 Welcoming Committee Records** | P.O. Box 27006, C - 360 Main Street | Winnipeg, MB | R3C 4T3 | Canada
Full catalogue of radical music and spoken word and secure online ordering at http://www.g7welcomingcommittee.com

Sink California Tour 2002

THE OATH

May 8 Western Mass	May 23 Austin, TX
May 9 Boston, MA	May 24 Dallas, TX
May 10 Providence, RI	May 25 Lawrence, KS
May 11 NYC: ABC no Rio	May 26 St. Louis, MO
May 12 Philadelphia,PA	May 27 Iowa City, IA
May 13 New Brunswick, NJ	May 28 Minneapolis, MN
May 14 Baltimore, MD	May 29 Chicago, IL
May 15 Richmond, VA	May 30 Ann Arbor, MI
May 16 North Carolina	May 31 Cleveland, OH
May 17 Columbia, SC	June 1 Pittsburgh, PA
May 18 Athens, GA	June 2 Buffalo, NY
May 19 Birmingham, AL	June 3 Albany, NY
May 20 Memphis, TN	
May 21 New Orleans, LA	tour info:
May 22 Houston, TX	www.gloomrecords.com

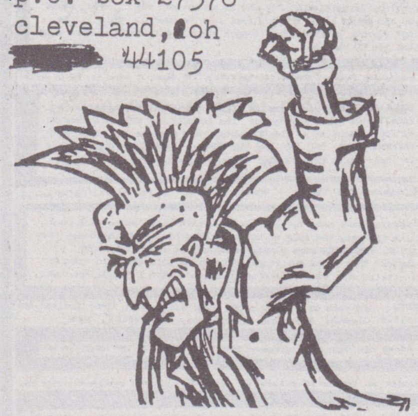
New Oath 9" on Coalition (Banned by Goleta) will be on sale!

Coalition Records / Newton Straat 212 / 2562 KW Den Haag / Netherlands / Coalition_rec@hotmail.com

Out Now: Let it Burn LP, Wolves LP, Pandemonium Discography 2xCD

Next: Red Reaction CD, Strong Intention 10"/CD

the statistics 7" out now. a benefit for the a.b.c.f.'s political prisoner support fund. and it rox!! $3.5 from sound idea($10 min. order), or $5 check or m.o. to "kent ABC", mailed to cleveland abcf
p.o. box 27376
cleveland, oh
[redacted] 44105



PUNK, EMO, HARDCORE, INDIE, OI, SKA

INTERPUNK

the ultimate punk music store

OVER 25,000 ITEMS

bringin' you the best in independent sounds

buttons
patches
stickers
posters
zines
books
babydoll shirts
skateboards
wallet chains
neckchains
chokers

cds
records
t-shirts
wristbands
leather
key chains
sweatshirts
videos/dvd
hair dye
beanies
caps

CHECK OUT OUR LOCAL SECTION WE'LL EVEN SELL YOUR BAND'S MUSIC!

FREE MP3S, TOUR DATES, BAND NEWS, RECORD LABEL NEWS...

GO TO WWW.INTERPUNK.COM

SCENES

Update from Hogtown HAYMAKER have the "Love the Music, Hate the Kids" ep out on *Deranged Records*, but that is old news. They have a new LP on Deranged complete with a cover of the NUNFUCKERS "Burning Chemicals" and Pushead cover art. The split ep with OXBAKER is out on *Deep Six* and should be able to get copies off the band. They have a split LP with Dumbstruck (x-Heresy folks) in the works. The band is looking for a guitarist and their new mailing address is 8 Coronet Court / Hamilton, ON / L9A 3J1 / e-Mail: haymakerwillkillyou@hotmail.com. Jeff Beckman, the singer for HAYMAKER, is playing guitar in a new band called XOUR WARX with Ryan Elinsky from CTO and Christian from the SWARM. It has that low end CHOKEHOLD sound. They have a 7 song demo available on cassette or CD-R for $2.00. They are rerecording the demo with 6 new tracks and two covers to be released as a 10" out on Deranged anytime now. The 10" will have a C.O.C. cover on it. You can write the band at the HAYMAKER address above or by e-mail at xourxwarx@hotmail.com. Mike Haliechuk left RUINATION, but they added Jaime Towns from TEEN CRUD COMBO on bass. A split with THEY LIVE on *DeadAlive Records* is out and I heard that the *Inside Front* comp zine is out. The band is working on a split with POINT OF FEW on *Wicked Witch Records*. They also have songs coming out on a *Hater of God* comp boxset entitled "The 7 Deadly Sins", and a remixed press of the first ep which is now called "Dead Horse" and is on *No Idea*. They just released a collective recording of their first year, which is incredible and was available on tour. And they have just recorded some covers of Minor Threat, Siege, and Negative FX. You can write the band at: P.O. Box 7096 / Ann Arbor, MI / 48107 / e-mail: xruinationx@hotmail.com / website:
http://www.plusminusrecords.com/ruin/. Chris, the singer, has moved to Montreal. He has started a band with two other members of the SWARM and Radwan of IRE / the BLACK HAND fame. The band is called the CURSED and is suppose to sound a lot like the SWARM. Judge for yourself at www.cursed.qchc.com. Mike is in a new band called FUCKED UP with Josh from YOUNG BLOOD / On the Bank of the Tumid River fame, Jonah Falco of AS ONE notoriety, Sandy Miranda who puts out Second Last zine, and Damian Abraham, who is involved in "Mods n Rockers" radio and sang for various other bands. They do an awesome cover of "Nervous Breakdown" and play a mid-tempo style that rocks hard. *Deranged* will be releasing their first ep. They do have a demo recorded and you could probably get from them by writing 34 Park Blvd./ Toronto, ON / M8W 1G8 or e-mail: fukkedup@hotmail.com. AS ONE have just released an awesome demo entitled "sowhatifi'mafuckingdemo". It sounds like a cross between Charles Bronson and Shark Attack. The band has just changed their name to SCARE TACTIC and a new local label called *Solomon Method* has released the demo as an ep. You can write the band via email at upyourasswithallyourgossip@hotmail.com. SCARE TACTIC's guitar player, Jonah, also plays in a band called CAREER SUICIDE, who are a band made of two members from BORED OF EDUCATION and two members from FUCK JONAH. CAREER SUICIDE have just recorded a demo which sounds like early F.U.'s. It is a 9 song demo and is absolutely great and you should write Martin Farkas for a copy at 565 Castlefield Avenue / Toronto, ON / M5N 1L7 / e-mail: marfar@telus.net. Their drummer is splitting for BC, but they hope to record with him for a release and continue with a new drummer. As well, the singer Martin plays in BORED OF EDUCATION and hopes to release new BORED OF ED material. NO WARNING have an ep that just came out on *Martyr Records* out of upstate NY, and the demo along with the ep has just been released as a CD on *Bridge Nine records*. They are touring with BANE and REACH THE SKY and have a new drummer. You can write this youth crew unit c/o Ben Cook at 444 Scarborough Rd. / Toronto, ON / M4E 3N2 / CANADA or e-mail : nowarning737@hotmail.com / nowarning.cjb.net. FIGHTING CHANCE played their last show, last spring in London. Alex, the singer, started a new band in the Detroit area called COALITION. Alex, the drummer, went on to start a new band from London called GET WISE. Jesse from BLACKCAT #13 has a new band together called FEMME FATALE. They have a CD out entitled "Fire Baptism" on *Beta Beat* out of Germany. They are working on their new release entitled "As you sow, so shall you reap" to come out on *Ache* (Canada) *Records*. You can reach them at 111 Waverley Street / Toronto, ON / M4L 3T4 / e-mail: blackcat13@home.com / www.femmefatale.cjb.net.

THE END are from Brampton and play some pretty technical and heavy scream-o a la DILLINGER ESCAPE PLAN. They have just released a 7 song CD entitled "Transfer Trachea Reverberations from Point: False Omniscient" that is available on *Re-Define Records*. They seem to be playing shows in the States a lot and can be contacted by writing 26 Jaffa Road / Brampton, ON / L6S 4C5 / e-mail: allchaos@hotmail.com.

LEGION666 have a new split LP with Brazil's SICK TERROR on *Schizophrenic*. LEGION666 are working on another split with MEGIDDO, which sees them doing a cover of SODOM's "Outbreak of Evil". "Kiss the Goat" CD is out on *Schizophrenic* complete with the cover of MOB 47's "Karnvapen Attack". You can reach LEGION at P.O. Box 22081 / 45 Overlea Blvd. / Toronto, ON / M4H 1N9 / e-mail: Disciples_of_Hell@hotmail.com / www.legion666.cjb.net. Pat Lazo left LEGION666 to start up a new band called ADVERSARY. They also feature Joel Fischer from SKEW-G and Ryan Kennedy from TET OFFENSIVE. Their demo "Ride the Snake" is available for $3.00 through Ryan at rytet_13@hotmail.com and they sound like the sum of their parts – new school mosh metal vocalist with a d-beat guitarist playing to a fastcore drummer. AT THE MERCY OF INSPIRATION are a new band featuring members from OUR WAR and a few other previous bands. They sound like a hybrid of DISMEMBER, AT THE GATES, with a hint of black metal like CRADLE OF FILTH. They have two demos out: 1) 'two love songs for the road' from December 2000, and 2) 'the fatality of beauty' from May 2001. They will have an ep out on *Red Star* called "A Perfect Way to Kill An Evening". To get in touch with the band you can write 1270 Royal York Rd. / Toronto, ON / M9A 4C5 / e-mail: anoldamaju@aol.com / www.shelovesatmoi.com

DAY OF MOURNING (D.O.M.) broke up in January of 2001. Jay went on to do PAIN CONFIRMS LIFE, Gerson is in THE GETAWAY, and Dom moved to Baltimore to play in Comin Correct. D.O.M. have slated releases for: United Worldwide (Compilation CD: *Back Ta Basics Records*); DAY OF MOURNING/LEVAL BLESSING (Split 7": *Fistheldhigh Records*); "East Coast Assault 3"

(Compilation CD: *Too Damn Hype/Chord Recordings*), and "Westcoast Worldwide" (Comp CD: *Westcoast Worldwide*), but I am not sure of which ones will be completed. You can write the band at 7205 Goreway Dr. / P.O. Box 59065 / Malton, ON / L4T 4J1 or e-mail: dom@dayofmourning.com, / www.dayofmourning.com. COALITION AGAINST SHANE (a.k.a. XCASX), is still together and have been invited to tour with THOR. They hope to work on some material over the holidays including the "Turban Discipline" ep. There is a crazy good grind project being pooled together by Paul Pfeiffer of assorted band fame. Paul just recently moved to the city but has had this grind band called WADGE. They have just released a split with SHIT ON COMMAND and have material recorded for a split with Dahmer. Paul is busy working on a full length for *Regurgitated Semen Records* to be called "The Road to Hana". The material will pay homage to classic bands like TERRORIZER, Repulsion, Slaughter, Napalm Death and there will be plenty of guest vocalists. You can reach Paul or Wadge at 1539 Bathurst St., Apt. 204 / Toronto, ON / M5P 3H5 / e-mail: metalrulestheland@yahoo.com. Paul has another hardcore band on the side called DISHONOURABLE DISCHARGE. Tim Freeborn from SONS OF ISHMAEL sings and their songs are all about feces, which is a clever pun on the name. They have a bunch of songs recorded including a GG Allin cover but no label to release the material. Folks can get in touch with them through the address above.

SPOTTY BOTTY and the SPAZMZ are no longer around for their various reasons but REPEAT OFFENDER just did a reunion show and may do a few more shows because it went so well. Preston is in a new band called the MURDERSQUAD T.O. with the singer from ABALIENATION and the guitarist from JAWW. The band initially formed as a DOA cover band, but started writing originals and got heavier with thrash and grind. The MURDERSQUAD T.O. are working on splits with SPANKER and Sore Throat (the original UK short song band) to be released on Preston's label. You can reach them through the *Wounded Paw* address below or by e-mail at mikeabalienation@hotmail.com. THE CLASS have a full length that just came out called "The Class...Hates You!" on *Wounded Paw Records*. They are a charged hair street punk band from Scarborough sounding similar to the Abrasive Wheels or the 4 Skins. You can reach the band directly at 33 Long Island Cres. / Scarborough, ON / M1C 5E5 / e-mail: hardcorekit@hotmail.com / Website: www.nobodycares.org. They are contributing to a new all Canadian streetpunk comp that is coming out on *Longshot Records*. RIOT '99 play some pretty awesome Clash inspired streetpunk. They have just released their own ep entitled "Destroy the City". They feature x-members from THE GLORY STOMPERS (from Edmonton) and Stanley Knife (from Australia). The original bass player and guitarist just left the band and have been replaced by James and Andy from THE CLASS, respectively. They have a bunch of new songs and have just started playing out. Write them for their ep in care of Taras at P.O. Box 462 / 31 Adelaide Street East / Toronto, ON / M5C 2J5 / e-mail: riot99riot99@hotmail.com / www.riot99.com.

KING SIZE BRACES released a split CD with the Hudson Falcons a couple of months ago. The band was ready to break up, but they were to record their last CD before doing so. The studio time was paid for and everything was booked, but the drummer fucked off and it doesn't look likely that this recording will happen. The CLASS ASSASSINS also play some awesome sounding street punk. They feature members from bands like CHRONIC SUBMISSION, DIRECT ACTION, HOCKEY TEETH, and the PROBLEM CHILDREN. Their demo was released as a 7" on *Soap & Spikes Records*. *Insurgence* have just released their second 45 which has a cover of "One Tin Soldier" - a song the DIRECT ACTION covered wayback when *Irate Faction* was around. They have just recorded for a full length that is to be released in Europe and North America. Class conscious street punk in the vein of the Ruts or Stiff Little Fingers. To get in touch with the band you can write them care of A Little More Mgmt / 989 Queen St. E. #3 /Toronto, Ontario / M4M 1K2 Canada / e-mail: classassassins@hotmail.com / http://insurgence.antifa.net/bandbio/classassassins.html. PUT TO SHAME are a new band featuring Mark from HOCKEY TEETH, Craig from TENSION, Roddy from CENTRIFUGE, and a few others. They are working out their sound, but at the moment they cover everything from Uniform Choice to the Oxymoron. They hope to record soon and can be reached at Put_to_Shame@hotmail.com. Their website is www.puttoshame.com. The BLASTCAPS are still around featuring the gruesome foursome of Mark Harper (NO MAN'S LAND/BOMBSHELTER), Jon Harvie (BLUNDERMEN), JJ Davidson (2 PUMP LOUIE), and Ryan Elinsky (CTO, HOLOCRON). The BLASTCAPS are in the studio recording material for what might become a couple of eps. One of those tracks will be a cover of Men Without Hats' "Safety Dance" and one of those tracks will be a YYY cover. To get in touch with the BLASTCAPS write P.O. Box 24036 / 900 Dufferin Street / Toronto, ON / M6H 4H6 / e-mail: blastcaps@hotmail.com.

POLITIKILL INCORECT have called it a day, but members from this band have started a new group called ANARKILL. They have started playing out and have already played a big Mumia Abu-Jamal benefit down in Pittsburgh hosted by Aus Rotten. When last I heard, SHITLOADSOFUCKALL were still around. Henry of SKEW-G had left the band, but they had just released a CD. ARMED & HAMMERED have undergone some line-up changes. The lead singer, Mopa Dean, has left the band after their European tour. This is pretty significant because Dean is one of the founding members. Doug from JAWW is singing in the band. Thor from BFG was also playing bass and has also left to be replaced by John Grove. They have recorded a single that will be included in the "Free the West Memphis Three" with Mopa and it is going to be released by the end of this year. To get in touch with the band try their website: http://www.passport.ca/~mopa/. Mopa is working on a new band. Bambi, the bassist from the original lineup of the BUNCHOFFUCKINGOOFS, has just joined the LIQUOR PIGS on second guitar. There was all these rumours circulating about her being dead. RANDOM KILLING are still at it! They are working on re-releasing all their material, which encompasses 100 songs, 10 videos, and a documentary all for free! Their entire cata-

logue will first be released as a series of limited edition discs free at a series of 5 shows. The first disc came out in mid-October. Once the discs are released the entire catalogue will be posted to their web site for anyone to download. The band will then begin recording new material in early 2002. To get in touch try http://rawenergy.passport.ca/randomkilling.html. JERK BANK have just recorded for a full length CD (13 songs) all punk, no ska. The album is to be called "Better Days" and it will be self released due out in January. You can write JerKBanK c/o Joey Proulx / 3349A Bloor St. W. / Toronto, ON / M8X 2W4 / e-mail: postmaster@jerkbank.com / www.jerkbank.com 2 PUMP LOUIE have added Cactus on second guitar and have really come into a fuller sound. They are working on a 3-song promo CD to give away at shows. They are also working on a new full length release for the new year. They have a track on the new *Fans of Bad Productions* comp. They just finished touring with Drunk (from Norway, x-Life But How To Live It and So Much Hate) and might be touring the US soon. You can reach them at 1 Federal St. / Toronto, ON / M6J 3M3 / e-mail: drunks@2pumplouie.com / www.2pumplouie.com. The TIJUANA BIBLES have been super busy. They returned from their tour of Europe, released a CD of all new material called "Apartment Wrestling" on their own label, were picked up by a North American distributor, toured Europe a second time, have released a 10" entitled "Custom Made" on *Tear It Up Records* (Netherlands), and are a big part of the score to a Mexican Wrestling porno flick called "Sex Mex". To reach the TIJUANA BIBLES you can write P.O. Box #477 Station C / Toronto, ON / M6J 3P5 / e-mail: tjbibles@hotmail.com / or check their website for updates at www.tijuanabibles.com. Punked out garage bredren, EXPLODER 01 - featuring members from the likes of the LEATHER UPPERS, the STINKIES, SMALLMOUTH, and STARKWEATHER FIX - have changed their name back to THE EXPLODERS. This lo fi outfit have been on a releasing rampage with i) "What's What & Who's Who" ep on *Teenage USA*, ii) "Electric Power" ep on *Rip Off Records*, and iii) their first full length LP entitled "New Variations" on *Teenage USA*. This has all been within the last year. They have a new bass player, as well. To get in touch with the EXPLODERS you can write Craig Daniels at 89 Seaforth Ave. / Toronto, ON / M6K 1N8 / e-mail: exploder@corpusnet.com / www.theexploders.com. *Global Symphonic* have just released some new HACKSAW material on a split ep with MERCURY THE WINGED MESSENGER from

Vancouver. HACKSAW have an 8 song LP coming out on *Deranged* entitled "Turned Up Way Down" LP. I heard there was an extra song on the CD version. Next up will be a 2-song ep on *Broken Glass* out of Philadelphia. To reach the band about their smoothe SWIZ-like rock sound you can write them at 1738 Queen Street East / Toronto, ON / M4L 1G7 / e-mail: hacksaw@spectrasonic.comIt's unfortunate that SINCLAIRE moved here from Woodstock and got released by some local labels and then wound up breaking up. They played their last show in London in June of this year.

Some other out of town news includes the crucial power violence band from Windsor called RECENSION. They just released two splits – one with Drunken Orgy Of Destruction from Upper State New York, one with fellow Windsor-ites SEARCHING FOR CHIN on *Sounds of Revolution Records*. RECENSION also have six new songs for the upcoming *625* comp. Fans of No Comment beware, but they just also broke up so you'll have to make due with vinyl. Write Steve Meuller at 10470 Mulberry Rd, / Windsor, ON / N8R 1H5 / e-mail: smueller16@home.com. RECENSION just broke up but Steve is singing for another crucial power violence band from a similar unlikely place is OXBAKER from the tiny town of St. Thomas. OXBAKER are SMEAR CAMPAIGN with two new members, including Steve Mueller from RECENSION. Aside from the new split ep with HAYMAKER, they have an ep entitled "Run Off at the Mouth" to come out on *Fast for Life Records* (Seattle), an ep to come out on *PFC* (Sweden), tracks for "Barbaric Thrash Detonation, Volume 3", and a CD and 7" to come out on *625*. To get in touch you can write Mike Woodford at 1 Rickwood Place #3 / St. Thomas, ON / N5R 6A8 / e-mail: oxbaker911@hotmail.com. From Grimsby, SECTORSEVEN who play a style similar to Good Riddance (fast SoCal style punk with metal overtones) are releasing an album entitled "Dual" that reissues their first two out-of-print records. You can get this on *Sonic Unyon* at P.O. Box 57347 Jackson Station / Hamilton ON / L8P 4X2. Oakville has a scene of it's own that is pretty cool and seems to have lots of cool projects coming from there. MAHARAHJ are one such band that have been around for a few years. They have undergone a few line up changes with a new guitarist and a new bassist about a year ago and more recently with their singer. They released a CD in June entitled "Repetition" and went on an East Coast tour in the summer. Their newest release "Chapter One: the Descent " is also out on *Now or Never*. To get in touch with them e-mail: maharahj@emote.org / www.emote.org/maharahj. THE ABANDONED HEARTS CLUB are a new group that feature members from SPREAD THE DISEASE and COUNTDOWN TO OBLIVION. The have a CD ep out that they put out themselves. AHC have the aggression of bands like Minus and Kiss It Goodbye mixed with music that is mildly comparable to Botch, and they make use of keyboards and a sampler. To get in touch with them about their CD write 148 Barton Avenue / Toronto, ON / M6G 1R2 / e-mail: abandonedheartsclub@beer.com / www.theabandonedheartsclub.com. VINCENT BLACKSHADOW are rumoured to sound like a more aggressive version of Usurp Synapse or Reversal Of Man. They are in the process of releasing a demo and hope to have a split out with ALLENDALE in the new year. You can write the band at e-mail: hungbyhope@excite.com BOYS NIGHT OUT are a new band from Burlington. They are working on a split with working on a split with FORDIRELIFESAKE from Michigan. You can contact BOYS NIGHT OUT at 4276 Chasewood Court / Burlington, ON / L7M 4P8 / e-mail: bno@xfullblastx.com / www.xfullblastx.com/bno. HOODRAT had the split come out with the CHINKEES and it was an ARA benefit. HOODRAT broke up, but did one reunion show as an ARA birthday party. Giselle is now in Montreal playing in a scream-o band called EKSNIILO and Cory works in a tattoo shop in St. Catherines. BOMBS OVER PROVIDENCE are a new group featuring two members from MARILYN'S VITAMINS, one guy from DILAN DOG and one guy from DEAD GIVEAWAY. They released an ep by themselves and are about to have a full length come out on *Underground Operations*, which is the label run by one of the guys from CLOSET MONSTER. The full length is to be called "Turning Disasters Into Catastrophes". To get in touch with the band you can write 31 Muir Ave. / Toronto, ON / M6H 1E7 / e-mail: bombsoverprovidence@5starparade.net. CLOSET MONSTER are a band originally from Ajax that have been around for sometime now. They play a politicized pop-punk not unlike PROPAGHANDI and have released all their own material. Being very DIY, the band is about to release their new full length to be called "Punk Rock radio" and it's a scorcher. The singer, London, is about to get going with his label *Underground Operations* and aside from the BOP will be releasing a i) sampler entitled "Greetings from the Underground", ii) a

MARILYN's VITAMINS anthology entitled "Vans Don't Run On Love And Records Aren't Pressed With Smiles", iii) a BOMBS OVER PROVIDENCE / CLOSET MONSTER split ep, and iv) a HAPPY GO LUCKY " Search For The Truth" full length. You can write the band or the label at 59 Linton Ave., / Ajax, ON / L1T 2V9 / e-mail: londonmonster@hotmail.com / www.undergroundoperations.com.

Labels

Speaking of labels, a new label has started up by Dave Last. The label is called *Solomon Method Records* and holds the moniker, Pickering Nuclear Hardcore. The first release will be a SCARE TACTIC ep, which is an 11 song ep with 800 copies ae being pressed and the only way you can get one is by writing Solomon Method Records c/o Dave Partridge / 516 Park Cres., / Pickering ON / L9C 2C4 / Canada / e-mail: solomonmethod@yahoo.ca / http://solomonmethod.tripod.com/solomonmethod. Another new label, that has grown out of the Southern Ontario hardcore site, is called *Re-Define Records*. Aside form the THE END release, *Re-Define* have also just put out releases by IN DYING DAYS, JERK CIRCUS, SOULPHEONIX, and the GETAWAY. A MONTGOMERY 21 release is in the works, as is a CONFINE multimedia CD complete with four new songs recorded after they broke up. You can get in touch with Re-Define at 11 Lady Steward Blvd. / Brampton, ON / L6S 3Y2 / email: noemail@re-define.com / www.re-define.com. *Deranged Records* have recently released the DS-13 "...for the kids" ep, the HAYMAKER ep, the Tear It Up "Just Can't Stand It" LP, Tear It Up "First Four Months" CD of the demo, the ep and the Deranged 12", a new Epileptic Terror Attack "No Faith" LP/CD, new Highscore LP entitled "New Fuel", AND vinyl re-issues of the Voorhees/Out Cold LP, the Exclaim "Keep things evolving positively", the Last In Line "Crosswalk" ep, the NK6 (Gauze roadies) LP, the North American release of the Intensity "The Ruins of Our Future" LP, and the new Out Cold "Will Attack if Provoked" LP. In the works is the new HAYMAKER LP/CD, a CD version of the USV LP, the new HACKSAW "Sweet Suffering" LP, an OUR WAR 10", the vinyl for the upcoming Allergic To Whores "Lipstick Murder" full length, a one-sided Holier Than Thou 12", a re-press of the Dumbstruck ep, and the debut Fucked Up ep. *Deranged* has also released a CD sampler available through the label only, so write Gord Dufresne at P.O. Box 543 / Station P / Toronto, ON / M5S 2T1 or via e-mail: derangedyouth@hotmail.com / www.derangedrecords.com. International distribution can be picked up through ebullition, but I don't think this is the case for the sampler. Oh yeah and *Deranged* has started to branch out with co-releases getting some local folks in on the label game. Mike Haliechuk is starting up a label called *Toronto Breakout* and will be co-releasing a Toronto comp featuring tracks by ADVERSARY, FUCKED UP, HAYMAKER, OUR WAR, NO WARNING, SCARE TACTIC, CAREER SUICIDE, and RIOT 99. *Deranged* is also working with folks from our radio show on a NUNFUCKERS discography. The NUNFUCKERS were a great poppy thrash band from the mid-80's that lived outside of Toronto in a place called Waterloo and sounded like a thrash version of the Descendents. Since we last wrote, *Ugly Pop Vinyl* has released the first Dream Dates 7", the Raw Power re-issue, the Paintbox vinyl issue, the Statics ep, and an incredible Holier Than Thou type band from Saskatoon called DFA. Records about to be released include a new Dream Dates 7" entitled "The Mess Your In", and a Warhead LP from Japan featuring the vinyl pressing of their '93 CD and the '95 ep entitled "Lost Self and Beating Heart". I also think that the December 6th fund comp is still in the works along with some other killer plans, but some of this stuff has not been confirmed just yet. To get in touch with Ugly Pop you can write 2 Bloor St West, Suite 100 Box 477 / Toronto, ON / M4W 3E2 / e-mail: uglyxpop@yahoo.com / www.uglypop.com. *Ductape* are now just doing the label and the radio show full time. They have added some new bands to their fold and will see upcoming releases by: i) FOUR SQUARE (members of TRIGGER HAPPY, TWO LINE FILLER, TREBLE CHARGER, and THE WEAKERTHANS); ii) THE CARNATIONS (members from ALL SYSTEMS GO) ep; iii) DEAD LETTER DEPT. (x-THE STIFFS); iv) THE MELIGROVE BAND , and maybe v) THE MOOPS full length. You can mailorder to Zach via P.O. Box 741, 1057 Steeles Ave. W./ North York, ON / M2R 3X1 / e-mail: info@ductape.org / www.ductape.org. And the radio show is still online every Wednesday at 5pm, hosted by himself and Kai. *Insurgence Records & Publishing* continues to hold down the anti-fascist street punk fort. Since the Klasse Kriminale release, the label has released a i) Brigada Flores Magon CD (from France), ii) CLASS ASSASSINS "No Justice, No Peace" ep, iii) Stage Bottles "I'll Live my life" CD, iv) a Stage Bottles discography, and v) the second installment of "Class Pride, World Wide". For more information write 2 Bloor Street West, Suite 100-104 / Toronto, ON / M4W 3E2 / e-mail: insurgence@insurgence.net / www.insurgence.net. *Steel Wool Pussy Records* is no longer running as far as I know, so the King Sized Barces CD is distributed but the Toronto - Montreal comp never came out. *Wounded Paw Records* has just released a full length CD from THE CLASS. Coming soon is full length CDs from BATTLESTAR and ADF, and splits with the MURDERSQUAD T.O. and SPANKER and the MURDERSQUAD T.O. and Sore Throat (the one and only). You can write *Wounded Paw Records* at 26 Brookfield St. / Toronto, ON / M6J 3A9 / e-mail: preston@woundedpaw.com. He has lots of other material available on his website and he can take credit card orders so check out www.woundedpaw.com. *Schizophrenic Records* have released the LEGION666 "Kiss the Goat" CD, both editions of the "Last White Christmas" BCT re-issues and the LEGION666/Sick Terror (Brazil) split LP. I think a SLANG "Skilledryhthmkills" CD is in the works, as is the "Toronto Hardcore" comp, a 9 Shocks Terror / Sick Terror split, and an Asbestos / GSMF side project split release. Craig is also at work on the next two BCT re-issues which will be "First Strike" and "I'm Buck Naked". *Schizophrenic* can be reached through Craig Carron at 50 Fielding Cres. / Hamilton, ON / L8V 2P5 or e-mail: craig@netinc.ca. There is a new website for *Schizophrenic* at www.schizophrenicrecords.homestead.com. *Schizophrenic* also has a website with distro stuff listed so you can order other things. *Fans of Bad Productions (FOBP)* is compiling for the next all Canadian comp to be entitled "Always Sounding Off". Also in the works is a split 7" with the FRENETICS (Montreal) and Nakatomi Plaza (New York). The Drunk / Goatboy split LP is out, as is the Drunk CD. Chris has just started doing a radio show at CFRC 101.9 FM in the Kingston area. See the listing for "Imperfection Hours" below. To get in touch with FOBP about the comp or his distro you can write 3-225 Bagot St./ Kingston ON/ K7L 3G3 / e-mail: chris@fansofbadproductions.com / www.fansofbadproductions.com. There is a good label in the Windsor area called *Sounds of Revolution*. Aside from just releasing the recent RECENSION split with SEARCHING FOR CHIN, they have just released another power packed split with DRUNKEN ORGY OF DESTRUCTION / PROJECT GRIZZLY (THEY LIVE kids) split. Also the new HEROD CD is out. In the works is i) a sampler CD; ii) a 10" pressing of the

DEATH FOR EVERY SIN CD; iii) URBN DK / THE POSERS split 7", and a iv) STRONG INTENTION split 7" with a yet to be determined band. James is looking for touring bands and other demos from new bands to put out. The label contact information is 1620 George Ave., / Windsor, ON. / N8Y 2Y6 / e-mail: hrdcore98@hotmail.com / www.soundsofrevolution.com With Dom moving to Baltimore, *13th Day Recordings* is on hold for the moment. *Goodfellow Records* / 762 Upper James Street, Suite 275 / Hamilton, ON / L9C - 3A2. Chris Logan has been busy with a number if projects including the release of a new sampler, a series of splits, and the following new releases: i) SPITFIRE "The Sideshow Whiplash" CD ep, ii) TAKEN "And they Slept" CD, iii) PURITY"S FAILURE "Deconstruction" CD, and iv) SEASON OF FIRE CD ep. Chris Logan is doing some non-profit, all ages shows on a monthly basis in the Hamilton area. To book a show contact him at 762 Upper James Street, Suite 275 / Hamilton, ON / L9C 3A2 / e-mail: xchrisx@goodfellowrecords.com / www.goodfellowrecords.com. *Red Star Records* is working on some new releases since the DARKER DAY TOMORROW. The AT THE MERCY OF INSPIRATION ep is in the works and a RISE OVER RUN full length is also in progress. To get in touch with the label write 762 Upper James Street, Suite 335 / Hamilton, ON / L9C 3A2 / e-mail: redstarrecords@yahoo.com / www.redstarrecords.net. *Full Blast* closed down last summer, but Louanne has continued to distribute new hardcore and garage releases. To get an update of her latest releases subscribe to her by dropping her an e-mail at fullblast@sympatico.ca. Also fairly recently, the *Record Peddler* closed their doors after years of servicing Toronto with cool imports and what not. That leaves *Rotate This, She Said Boom* and a host of used stores to get vinyl from.

Movies

A punk rock movie night has started up every three weeks and is being hosted by Bennett and Zoe out of the K.Y.T.E.S theatre space at 466 College Street. The have shown some cool flicks about Chaos Days, a hard to find Clash documentary, and some others. The films are free and to find out more you can write them at e-mail: benandzoe@hotmail.com. Dion Conflict is also screening some rare films through the Festival Rep cinemas and has started a zine to go along with his screenings. The zine is called Konflikt in the Kino and can only be picked up at a screening. Some of the movies shown by Dion include a punk rock New Years slasher film called "New Year's evil" and a 3-D terrorist attack on NYC called "On the Run". To find out about his screenings you can write eurocoleco@hotmail.com. If you are in the city and want to check out cheap rep films use the Festival chain. Their program schedule is found on their website at www.festivalcinemas.com. Colin Geddes continues to do his Kung Fu Fridays series out of the Royale. (Colin's e-mail list can be subscribed to via e-mail at ultra8@sympatico.ca)

Spaces

The El Mocambo closed down from it's original location, but pulled some shady dealings to open out of one of Ted's Wrecking Yards or maybe the Tequila Lounge across from Honest Ed's. The Horseshoe is still doing shows through Against the Grain promotions and the Kathedral has been doing a bunch as well. Lee's Palace still does the occasional show as does the Opera House (for the arena style shows). The 360 still will book shows. The JCC is under re-construction and may not open to hardcore shows again after the HAYMAKER fiasco. The Q-Bar has had some more shows. But the only DIY space is PLANET KENSINGTON in the market. Oh yeah, Sneaky Dee's has started doing shows on Sunday nights. And a theatre group called KYTES is starting to book all ages shows.In terms of studio spaces, Preston Simms is working with one of the originators on Signal2Noise to create a new 24-track studio called Sound Foundation. The benefit of this place is that these guys know what punk is suppose to sound like and so they can record it or do other kinds of studio work. Recently the studio has recorded LEGION, ADF, BATTLESTAR, THE CLASS, and 2 PUMP LOUIE among others. To book time contact Christine at christine@woundedpaw.com or call (416) 538-5665 or (416) 536-7126.

Zines

Soap 'n Spikes has been busy as fuck. Dick Vain was just out in California at the "Holidays in the Sun" fest where he was slogging copies of issue #8, featuring interviews with the big man himself Johnny Rotten, Jimmy Zero (x-Dead Boys), Pinch from the English Dogs, Karl Morris of BILLYCLUB (x-Exploited, Broken Bones, UK Subs), Nardwaur the Human Serviette, Biff from Sick On The Bus (x-Varukers). This zine is punk as fuck and will catch you up on where everyone from the first two waves of punk. Soap 'n Spikes has started releasing records on a more full time basis and has just released the CLASS ASSASSINS demo as an ep, and a VIOLENT SOCIETY/Special Duties split ep. Copies are $US 5.00 ppd in care of Derek Dykeman at 561 Brant Street / P.O. Box 85021 / Burlington, ON / L7R 4K3 or e-mail: snspikes@netcom.ca. Issue #9 promises some cool things like an interview with Blaine Cook (x-Accused / Fartz), Dave Quinton (x-Mods, Dead Boys), Nils Stevenson (70's UK punk rock biographer and author), Tezz Roberts (x-Discharge, Broken Bones, UK Subs, Battalion Of Saints), and RIOT '99 among others. Infection #3 should be out as we speak. The newest issue will have interviews with 9 ST, Holier Than Thou, Bruce Banner, DJ Eons, Fairfuck, Off Cycle Zine and Melee. Copies are available for $2.00 ppd at PO Box 43542 / 1531 Bayview Ave. / Toronto, ON / M4G 3B5 / e-mail: gigantic_evil_robot@hotmail.com / http://www.infection-hc.cjb.net. The zine is available for $3.00 for those folks off the NA continent, sorry. Full Contact #6 is out featuring interviews with the Dropkick Murphys, DS-13, All Out War, Cold As Life, Out To Win, Bad Luck 13, Powerhouse, and Stampin' Ground. There is also an interview with Tony Hawk in this issue. Copies are $5.00ppd. payable to Full Contact at 485 Huron Street, #401 / Toronto, ON / M5R 2R5 / e-mail: fullcontactmag@home.com / www.fullcontactmag.com. Rod has had some troubles with the Bindery on this issue. Holmes Bindery, a place up in Markham, took issue with some of the anti-christian-like content and decided not to finish 600 copies of the zine. And in other Full Contact news, Rod had in a proposal to start a hardcore show on *MuchMusic*. The proposal was turned down and *Much* has said that they will be starting their own show. I find that hard to believe as Sook Yin - the host from "the Wedge", which is *Much's* alternative slot - has just resigned and spoke about how "the Wedge" was getting sidelined due to the station's thirst for ratings. We'll see if George can pull the show from the depths of late night programming or start anew. Caustic Truths is still at it with issue #82 featuring material on the Damned, Joe Strummer of the Clash, Elvez, The (International) Noise Conspiracy, BYO, Fueled By Ramen, and Evilpeople, INC.(R). They also do an on-line radio show. To reach these folks you can write P.O. Box 92548 / 152 Carleton St./ Toronto, ON / M5A 2K0 / e-mail: editor@wehatedancemusic.tv / website: www.caustictruths.com. Matt Bickles of T'aint has just put out his first issue of a half page sized zine called Mosh Yankee. In the first issue are interviews with R.A.M.B.O., Splitting Teeth, No Time Left, and At The Mercy Of Inspiration. To get a copy send postage care of Matt at 2 Stewart Street, Unit 202 / Toronto, ON / M5V 1H6 / e-mail: metalchild@metalskid.com. On the Bank of the Tumid River has gone belly up. Punk Fiction is no longer. Second Last is a bust, too. Sandy is talking about doing a new zine called People, Places, and Things.

Hardcore Hotline

For visitors to the city, if you are looking for things to do you should call the Hardcore Hotline at (416) 535-8184. Saira Chhibber, the voice behind the hotline does a punk show on CHRY 105.5 FM on Tuesday nights called the "Superfly Show". They had some problems with the line but things are back up and operating.

Website

The Southern Ontario Hardcore website is still going and the website U.R.L. is www.sohc.org. For other listings you can check the Toronto Punk Page at http://www.geocities.com/SunsetStrip/Arena/1158/ but it hasn't been updated for months.

Radio Shows

I co-host a weekly hardcore show with Martin "Career Suicide" Farkas, Noah "Career Suicide" Gadke, and Simon "Ugly Pop" Harvey, on CIUT 89.5 FM called *Equalizing-X-Distort*. The show is

on 89.5 FM Sunday nights from 10:00pm til midnight. We have a demo feature every week as a regular fixture to the show, so if you are in a band that has a cassette-only release, send it our way to the address below. We also try and have a new local group play the first Sunday of the month, which is on the internet at www.ciut.fm. There is a ska show on Monday nights called "Ska Party" from 6:00 - 7:00 pm and a metal show on Saturday nights called "Lethal Mayhem" from 11:00pm til midnight.CKLN 88.1 FM airs *Aggressive Rock* every Sunday night with a rotating cast of hosts including Paul 'Against' Johnston, Blaspherion "Death Metal up yer Kilt" Abraxis, and Cameron "More Slow No Go!" Pasman. Saturday nights from 1-3 am have a similar theme, but with distinct programs including "Punk & Disorderly" (punk, interviews) the first Saturday; "1,2,3!" (UK pop, post-riot grrl punk) the second Saturday; and "Emmanations" (anarchist, hardcore, anti-racist; Who's Emma collective) the last Saturday. Late night Sundays have a rotating schedule as well with "Psychotherapy" on the second Sunday, "Freaks, Nerds & Romantics" on the third Sunday, and "Pop Goes the Weasel" on the fourth Sunday. Some full blown punk shows include "Please Kill Me" (punk rock) every Wednesday from 2-7 am, and "Moondog's Ballroom" (old school punk, rockabilly, garage) every Friday from 2:30 - 5 pm, Up in North York at CHRY 105.5 FM, The "Superfly Show" is on every Tuesday night from 11:00pm til 2:00am hosted by the voice of the Hardcore Hotline, Saira Chhibber. And every Thursday from 2:00am til 7:00 am is a ska show called "Open Step Beyond". In Kingston at Queen's University - CFRC 101.9 FM, there is the *Imperfection Hours* from Tuesday nights from Midnight til 2:00 AM EST. You can hear it live on the web at http://www.queensu.ca/cfrc/cfrclive.ram. Closer to home "Punked Off!" airs on VIBE 91.9 FM in Mississauga on Wednesday night from 8:00pm – 9:00pm. In Hamilton CFMU 93.3 FM broadcasts the "Metal Meltdown" on Friday evenings from midnight to 2:00am and "Wasted Youth Councillors" airs on Tuesday nights from 8:00 to 9:00pm.In Kitchener you can hear "Space In Your Face" on CKMS 100.3 FM Thursdays from 1:00pm to midnight. On CJIQ 88.3 FM, "Feel the Rage" airs Friday nights from 9:00am – 11:00pm and "Fist Full of Metal" is on Wednesday nights at 10:00pm. CFBU 103.7 FM in St. Catharines has "Chronic Aggression" on Monday night from 11:00pm – 2:00am, "Disorder and Dissaray" on Monday afternoon from 5:00pm – 6:00pm, "Transmissions from Uranus" on Monday night from 6:00pm – 7:00pm, and "Audiosonic Frequency Overload" on Wednesday night from 10:00pm – midnight. In London "Pure Concrete" airs on CHRW 94.4 FM Friday nights from 10:00pm – midnight.
Website radio shows include: *Ductape Net Radio* featuring Kai Boysen, Sam Allemang, and Zach Feldberg who broadcast from www.ductape.org, *Caustic Truth radio*: Noizy Music Zine Radio (www.caustic-truths.com), and both *Mods 'n Rockers* and *Music For the Minuses* are on (www.2kool4radio.com).
This scene report was put together with the help from Stacey Case, Christian Class, Dion Conflict, Gord Dufresne, Jonah Falco, Martin Farkas, Zach Feldberg, Colin Geddes, James Hamilton, Simon Harvey, Jon Harvie, Erik Hoibak, Chris Iler, Cactus Jack, Bennett Jones, Steve Jones, Imantz Krumins, Sandy Miranda, Paul Pfeiffer, Taras '99, Preston Sims, Rusty Talent, London Underground, and Louanne Voskans.You can write me about the radio show "*Equalizing-X-Distort*" at 35 Raglan Avenue, Unit 204 / Toronto, ON/ M6C 2K7.
Stephe Perry

During these last years, the Spanish HC/Punk scene has been around, helping to build up a solid background for the European Scene. We're gonna show it to you in just a few lines:
Lots of new and interesting releases in the last months, not only from local bands, but also some license releases of Battery & Adrenaline O.D records available from our country.
Spanish bands like AINA are having a lot of success far away ; after a tour across the U.S.A., they finally have released their brand new record thru' B-core Disc. The new full length, "Bipartite", is their second album and it was recorded in the legendary Inner Ear Studios in Washington DC (where bands like Burning Airlines & Fugazi have recorded their albums before). A little bit nearer, bands like GOBLINS are earning a great reputation. This band from Cordoba (Southern Spain) have just recorded their next full-length. GOBLINS, one of the main bands on Madrid label Slide Chorus, will call their new album "Nightmares & Landscapes". The label is also releasing the new record for the Spanish punk band HIPERKORE. "Pienso, Luego Existo" is out now also on Slide Chorus. Recorded in August at Pig Studios (Granada), the record probably has the highest quality sound they've got to date. The label is working hard to get ready other releases like the new SPIT record (pop-punk from Madrid). Also G.A.S. DRUMMERS, one of the most important melodic bands from Spain, will release their second brand new album in a few weeks, "The true charm of bourgeoisie". With a relative success after releasing their first album two years ago ("Proud To Be Nothing", Slide Chorus Records) they've come back to release this new CD thru' the Spanish label Wild Punk Records. Also playing a pop-punk-rock style are TWENTY YEARS OLD, a high quality band from Madrid, who will release their new CD, "We Still Are Looking For Such a Girl", in a few weeks. Once again from Madrid, 995 released a new album on Fragment Music. With a a great sound, incredible female vocals and

amazing musicianship, ZINC are ready to fight with their second album. This one shows a great progression from their previous efforts. Really, really fast Hardcore played in a unique way with an impressive personality. The whole production is superb and really tight, and the R.K.L. style comes to mind. Includes a collaboration by Nekro from Fun People (Argentina). They deserve to get really big. A label hasn't been confirmed for this release.
Activity continues in Valencia, WALLRIDE, the hardcore/punk band, has another full-length, "Old Ways For The New Times". The album also includes a cd-rom track with the video "A Fistful of Songs" and a Blitz cover, "New Age". It will be out thru' Bronco Bullfrog Records. A few miles away from Valencia, in Barcelona, we find a remarkable split between two melodic/emo bands, ZEIDUN and MAPLE. Great post-punk melodies that you can find on B-Core Disc. Taking a look at the South, almost in paradise, MILK FICTION from the Cannary Islands recorded a new album. Their first one was planned to be released on Fragment Music but never saw the light of day. This second one is much more mature showing their powerful kind of old school Hardcore. It's planned to be released on Marx Vs. Bakunin Records and La Idea.
If you want to go further on the Spanish scene you will also need to look for other essential bands that have released some new stuff recently. SIN DIOS, the notorious Anarchopunk band from Madrid, released 3 ep's on their drummer's label La Idea. One with the mad

Spanish band CEMENTERIO SHOW (available thru F-Records); another one with INTOLERANCE from Asturias (north of Spain); and the third one with @patia no from Venezuela. SIN DIOS toured last October across East Europe visiting Italy, Austria, Hungary, Slovenia, Croatia, Poland and the Czech Republic. The polemic band LTIMO ASALTO will release their new full length also on a limited special edition (just 1,000) in France. Although the band, originally from Catalunya, consider themselves non-political, are well-known for their explicit & polemic lyrics like "Comando Mata Hippies" ("Kill-Hippies Command"), "Soldados del Asfalto" ("Asphalt Soldiers") ... The CD will be also available thru' Evil Records. A new label called 1977 Records re-released the old LARSEN records on vinyl in a limited edition of 500 copies. They were a classic Punk Rock band from the eighties. COMMANDO, the band that was born after LA UVI splitted, has recorded a new album. They're one of the many old Punk bands who are reuniting nowadays. The CD will be released on Revelde Discos. Anxiously waiting the new stuff from many scene veterans, some Spanish guys decided to release a couple of new records by themselves; for instance, a Battery compilation will be out on the Spanish hardcore label Soulforce Records. The title will be "Final Fury: 1990-1997"and it also includes a cd-rom track with previously unreleased video footage, sxe commercials and pics. They have also released a special limited edition package (CD + t-shirt) of 200 copies, only available thru' mailorder. Never say goodbye to the always original vinyl... Munster Records have released a 22 track album from the U.S. legend Adrenalin O.D. The album is entitled "A.O.D. Themes (Rare & Unreleased 1982 Demos)" and comes with a great insert. It's available on a limited lp edition in yellow vinyl and also on CD.

Time for some heavy reading now. Something strange in this country is the publishing of books referring to Punk in any way. Surprisingly, several books saw the light of day during this last year. LA POLLA singer (previously called La Polla Records) wrote a book in their own sarcastic and humorous style. ESKORBUTO got the tribute they deserve with another one. And finally a kind of documentary of the Spanish Scene including photos, show tickets, posters, flyers and some writings by reputable scenesters. The intention wasn't to write an in-depth and detailed history, but something more based on visual images, anecdotes and short stories to recreate the feeling of the old times.

About shows and tours, we've had many concerts as usual, Grind Crust gods VIOLENT HEADACHE from Barcelona reunited a few months ago. They're practicing and planning new shows. Sujcidal Events, a Slide Chorus Records department dedicated to promote hardcore/punk shows in Spain, has recently brought several bands to Madrid. They have promoted shows not only for Spanish bands like AINA, ZINC, HIPERKORE,... but also for international bands like Good Clean Fun, Undeclinable... This record label has just created an online store with all their releases, merchandising... acao direta from Brazil played at a CNT centre in Madrid with an attendance of around 200 people. Also the disappearing GOOD CLEAN FUN toured Spain in November. Their show in Madrid was organised by Suicidal Events (see above) in a small club in the center of the city. Not so many people showed up but their set and the audience response were enthusiastic. In January I attended a gig @ Ateneo Libertario de Villaverde Alto (Madrid), which is a place that's been working as an Anarchist centre for the last 20 years. With an attendance of 150+ people, it was a great celebration of sonic & verbal violence by four of the best Spanish acts in the most extreme side of Punk. All bands kicked ass, UNSANE CRISIS destroyed our neurons with their Grind / Metal not too far from the Assuck vein, ZANUSSI drove everybody crazy with their Dropdead meets E-150 hyper-speed songs, CEMENTERIO SHOW performed their best show ever mixing Fastcore with Crust and their usual rockin' tempos (can you imagine!?); and EKKAIA blew us all away with their "In Flames goes His Hero Is Gone" fantastic compositions. A show to be remembered for quite a long time... Finally, some bad news... Lee Robinson, former member of the band A-10 and singer of the Punk Rock'n'Rollers SIN CITY SIX (ex - PLEASURE FUCKERS), was diagnosed with cancer and died a few days later at a hospital in Madrid. Kike Turmix, the charismatic singer of the legendary PLEASURE FUCKERS, suffered a heart attack a few weeks before the end of the year. He had to stay at a hospital for a few days and is currently enjoying a much healthier and quieter life.

GENERATOR / M.L.P. - Apartado De Correos 18261/ 28080 Madrid (Spain) /
Tel: (+34) 91 532 21 09 / www.generatornow.com / generator@teleline.es

MACEDONIAN PUNK/HC SCENE REPORT 1978 -2002
(Short story for one small scene and brave people)

Hi there!!! Here is Vasko from Skopje, Macedonia. When I started this scene report I didn't want to bore you with the war situation here, because that same war that started in March'01 and raged till September '01 fucked the lives of all of us, but...here it comes again! The fucking bitch showed her teeth again!!! O.K., we in Skopje (the capital of Macedonia) didn't really feel the cruelty of the war, but what's the use of that when our streets are flowing with soldiers from all over the world (NATO morons) and the sky is ripped with war helicopters so that our city looks like Saigon from the fucking Vietnam war. Anyway, before all this shit

Macedonia was the only ex-Yugoslav republic, which separated from the main state without a war!!! For all those who don't know, Macedonia is a small (2.000.000 inhabitants) country from the Southeastern part of Europe which even without this war was in a very bad economic condition!!! But in spite of all this we have a small but honest scene here!!! The music that was preceding today's HC/punk/underground scene comes with the appearance of the first Macedonian punk-rock band FOL JAZIK (followers of Sex Pistols) in 1978. Soon after them, also appeared The IDIJOTI from Shtip and AFEKTIVEN NABOJ from Struga. The punx in Skopje started gathering since then at the legendary "KOCKA-cube". In the 80's the situation improved with the appearance of SARACENI. They had the first ultimate punk hit in Macedonia "Fucking Skopje". Their split-up led to the two probably most important appearances in the punk in Macedonia: BADMINGTONS and PADOT NA VIZANTIJA.

Try to hear ultimate punk hymn from Macedonia: 'Site Obicni lugje' ('All the Common People') or 'Pocetok i Kraj' ('A Beginning and an End'). The first ones will define the punk sound that will follow, and the second ones are a base for the very popular dark sound, which in the second half of the 1980's will keep the tension of entertainment in the Macedonian music scene. The members of the two bands, that is, their frontmen are still active

at the Macedonian music scene. In the mid 1980's the first of more outrageous bands appeared: SATANHORD from Bitola and HRAM HIBERFRENIA KIDS ON ACID from Skopje. Later (1990), the members of HHKOA, will take part in many important punk formations in Macedonia, and the two of them will also start the first underground radio program: Maximumrockenroll, together with Darko Janevski, the frontman of BRIGADE O.D. The end of the 1980's brings to the scene the beginning of the hard core sound TOTAL SHIT, RABOTNICKI FRONT, A-COMPLEX, DIE HIMMELLSTRASSE, CLOSENESS...All these bands haven't done much except for demos and appearance on very rare compilations.. In that period lots of dark & post punk also existed such as MIZAR & TELO-NAUKA SOVRSENA.

At the beginning of 90's the first real bands of anarcho/hard core/punk generation appeared: BRIGADE O.D., MORBID JOKER (they released only few demos and many good gigs, after many years they had a few songs on the double compilation CD No Border Jam 4/5), BLOODY GEORGE (a few demos and appearances on few international compilation tapes and on the Tribute to Patareni LP)...Except for BRIGADE O.D. who had a reunion in '98 and issued a split 7" & 12" (with Pizda Materna on Nuclear Sun Punk, 2000), the other bands have been dead for a long time.

Worth mentioning from that period is the post punk/noise band SUNS who released one legendary cassette album "Mojot son e samo moj" ('My dream is only mine').The 90's brought many quality bands which unfortunately had the bad luck of playing after the fall of Yugoslavia (Macedonia was one of the ex-Yugoslavia states) and with that they were doomed to be marginal before they even started playing!!! However, this generation has done a lot for the scene because of their united performances, i.e. HC/punk, crossover, hip hop bands played together!!! Most of the people from that generation right now are the leaders and supporters of the scene.

From that period are the bands: NEW POLICE STATE, RIPPING TREATMENT, NO NAME NATION (split EP with Blla Blla Blla on Tian An Man in France), FLUX, BOOMBY X, TANK WARNING NET (they have released one split EP and have appearance on a few international compilation and split tapes), CORPUS, DISCLASS...

The late 90's brought the SMUT, BRAIN GHETTO, NIHILIST, SIDEWALK, RUT... There are a lot of new bands now like: , PANMIXIA, DEDICATED FOR LIFE, FOREVER POSITIVELY OBSESSED, SOLUNSKI ATENTATORI... I hope that the ones which I didn't mention won't be offended, and of course the reason for that is that most of the bands split up after only 3-4 gigs!!!

That's why I have to repeat that the list of the bands, which existed on the Macedonian scene, is much bigger. The concerts here are a real rarity, especially the ones with foreign bands. Except for the UNDERGROUND festival which has been held 5 times now, we can see a lot of bands from South-Eastern Europe, and that's it. The fanzines started to be made in the late 80's with the issuing of the first Macedonian zine *Teskoto*. In the early 90's we also had *Our Future, Terrorist, I Bol I Bes*...in the mid 90's *Factory Smog Is a Sign Of Progress*...and in the late 90's *K.U.K.M.O., Babaroga, Kaka* (Still exists), *Revolucija*...Now there are a few zines such as Cor Cordiș, Po-fan, the newsletter *So Glava Niz Zid, Spirit, Progress, Zbrc, Non Violence*...and there are a few (*Hexus*) in preparation. There are a few distributions (HC, BABAROGA, REVOLT, CORPUS DELICTI, KAKA, H2DC...) Last four are also a tape labels. That would be all!!! The conclusion is that it's very difficult for the Macedonian scene because besides the isolation of Macedonia (You need visa for almost every country in the world) another thing is difficult poverty which starts worrying me a lot and gives me the impression that it will never end.

And now this fuckin war situation on top of everything!!! If you want to co-operate with me about scene or if you want real information about everything here please feel free to write me to the following address:

KAKA-zine&tapes (Also for FOREVER POSITIVELY OBSESSED & TK.SK)c/o Atanasoski Vasko / Arso Mickov 23 / 1060 Skopje / MACEDONIA/EUROPE

e-mail: tk_sk2000@yahoo.co.in

Some useful address:

Babaroga Distribution: Tocila 1, A3/23, 4800 Prilep

New Police State (anarcho punk/rock): Borka Taleski 60/4/3, 1000 Skopje

No Name Nation (punk/rock): Narodni Heroi 21/2-27, 1000 Skopje

Flux (punk) Tank Warning Net (crust) Rut (post/punk): Bul. JNA 23/3-13, 1000 Skopje

Progress zine: dragmlad@hotmail.com d_jancevski@hotmail.com

Solunski Atentatori (working class/punk/hc): Vidoe Smilevski Bato 9-2/4, 1000 Skopje

Dedicated For Life (sxe metal/hc): Jurij gagarin 17/2-18, 1000 Skopje

Nihilist (metal/hc): Koce Metalec 2V/14, 1000 Skopje

Panmixia (grind/noise/hc), So Glava Niz Zid (newsletter): so_glava_niz_zid@hushmail.com

Smut (new school), Spirit (zine), h2dc (distro): Peklanje 1/31, 1000 Skopje smut_gorgi@yahoo.com

Revolt Tapes & distribution: 4 Juli, 4-1/2, 1060 Skopje praz@freemail.org.mk

Cor Cordis zine: vasilg@hotmail.com

ZBRC zine & Nema Labavo Production: H.T. Karposh 22, 1000 Skopje sidewalk@freemail.org.mk

Hexus zine: Cedomir Minderovic 29, 1000 Skopje hexus@freemail.org.mk

HC Colective & distribution: direktna_akcija@yahoo.com

Corpus Delicti Tapes & distribution: Bregalnicka 36, 2300 Kocani corpus@freemail.org.mk

Slap A Ham Records since 1989

SHORT, FAST + LOUD!
MAGAZINE - ISSUE #8

IRON LUNG, SHANK, CRIPPLE BASTARDS, CHRIS BOARTS, LANA DAGALES, STACK + more

SPAZZ
T-SHIRT

sizes = XL, L, M, S
white design on black shirt, 100% cotton

OTHER STUFF:

•NOOTHGRUSH "Failing Early Failing Often" CD •YACØPSAE "Einstweilige Vernichtung" CD •SPAZZ "Sweatin' 3: Skatin Satan & Katon" CD •"Short, Fast + Loud" magazine - issues #6, #7 •"SHORT, FAST + LOUD! Volume 1" compilation CD •CAPITALIST CASUALTIES s/t CD •FUCK ON THE BEACH "Endless Summer" LP/CD •FUCK ON THE BEACH "Power Violence Forever" CD •CHRIS DODGE / DAVE WITTE "East West Blast Test" CD •HELLNATION "Cheerleaders For Imperialism" LP/CD •CROSSED OUT "1990-1993" LP/CD •SPAZZ "Crush Kill Destroy" CD •SPAZZ "Sweatin' To The Oldies" CD •BURNING WITCH "Towers" LP •ANCIENT CHINESE SECRET "Caveat Emptor" LP/CD •PHOBIA "Means Of Existence" CD •LACK OF INTEREST "Trapped Inside" LP/CD •GASP "Drome Triler Of Puzzle Zoo People" LP/CD •"Fiesta Comes Alive" compilation CD

All prices include postage / U.S. currency only

	USA	Surface	Airmail
ZINE =	$3	5	7
LP =	$8	11	14
CD / SHIRT =	$10	11	13

Limited colored vinyl available only thru mailorder!

*Send stamp or IRC for a FREE full SLAP A HAM catalog and DISTRO with tons of stuff from all around the world

Now order on-line, too
www.slapaham.com

NEW ADDRESS!

Slap A Ham
P.O. Box 7337
Alhambra, CA 91802-7337
U.S.A.

Distributed by Revolver USA

RAPID PULSE RECORDS

Paul E. Ester & The Cruel Shoes
Debut 7" Featuring members of the Metros, Piranhas, Sights & Murder Cuty Wrecks! 3-songs of PunkRnR including two originals and a punk version of "Train Kept a Rollin'"!
Blank Generation.com says:"one of the premier records of 2001!"
$4.00 ppd. to:
Underground Medicine
P.O. Box 5075
Milford, CT 06460 USA
www.undergroundmedicine.com

Phobia "Serenity Through Pain" LP gatefold/poster. 23 new songs with a Final Conflict cover

Structure of Lies/Iranach CD. SOL members of Unruh. Iranach in the vein of GORGASM fast guitar/blast beats

REALITY PART# 4 LP/CD-324/HAYMAKER/HAWGJAW/LOW THREAT PROFILE/INSPITE/SU19B MANCHURIAN CANDIDATES/PROJERIA/TOSHIRO MIFUNE/OVERPOWERING/RUIDO/UNRUH I FOUND GOD/LACK OF INTEREST/DAMAD/SEPSISM/STRESS/SELF INFLICTED/PRETTYLITTL FLOWER/DUDMAN/LANA DE GALAS/BRED ON DECEPTION/H PYLORI/HALO EPIDEMIC

NEGATIVE STEP-"CONQUERING PUNK" 10" HARDCORE,STYLE OF FU'S
The Walken-r.02[the.new.manerism] CD-technical hardcore compared to BOTCH
HIRAX-"Barrage of Noise" 10"/CD 8 new songs of HIRAX sounding like HIRAX
HAYMAKER/OXBAKER 7" two hardcore bands from Canada who play ruff
PHANTASM-"Wreckage" 12"/CD Katon(hirax) vocals&Gene Hoglan(dark angel)
HIRAX-"Blasted in Bangkok"10"/CD 3 songs from the demo& origInal "BOMBS OF DEATH"
ALSO AVAILABLE:Hirax"El Diablo Negro" Pic disc,CD * I Found God 7" * Gasp/Suffuring Luna 12 Hawgjaw/Manchurian Candidates 7" *Hawgjaw-"beLIEve Nothing LP * No Comment 12" Reality #2&3 Wellington CD discography * INFEST live 12" * Man Is The Bastard "Mancruel CD * Ruido 7"

FORMAT	WORLD	U.S.
7"	$6.00	$4.00
LP/10"/CD	$10.00	$8.00

PO BOX 6911
BURBANK CA. 91510
U.S.A.

DEEP SIX RECORDS

FOR MAY: INFEST

WWW.DEEPSIXRECORDS.COM

American Standards
(BP9510CD)Beatnik Termites "Taste The Sand" CD $10ppd
(CRVW-43) Beatnik Termites "Live @ The Orifice CD/Picture Disc $10ppd
(ISR-004) Beatnik Termites/Parasites Split EP $3ppd 7"
(ISR-002)The Durfs EP 7" $3ppd

New On American Standard
(IMP 011) The Proteens "Hot Lava Treatment" CD $10ppd
Tough, Fast, Ramones Blasting Attack. 12 Solid Punks songs w/ Pop and Balls.

Beatnik Termites "Pleasant Dreams" LP 1700 on Limited Wax Contact: Cold Front Records
Proteens "Half Retarded" 7" 500 on Colored wax Contact: www.pop-smarts.com

American Standard Distribution-Insubordination Records-Imperfekt Records

P.O. Box 2846 Columbia, MD 21045 SASE FOR A FULL CATALOG

All Orders Payable to: Imperfekt Records

UsaStandard@aol.com-Insubordination@att.net-ImperfektRecords@aol.com

<dave hill distribution>
http://www.dave-hill.org

====================================

-=New Titles in Stock=-

The Eat – God Punishes the Eat 7" $4.00 {repress}
Abe Froman – self-titled LP $7.00 {self released}
The Chintz Devils – Boom, Bap... 10" $8.00 {Bag of Hammers}
The Sinister Six – Nobody Ride for Free 10"/CD $8.00 {BOH}
Thomas Jeff Slave Apts – Punk Rock Secret 7" $3.50 {BOH}
The Kent 3 – Better Music Society LP/CD$8.00 {Bag of Hammers}
The Kent 3 – Spells LP $9.00 {Dirtnap}
The Briefs – Love and Ulcers 7" $4.00 {Dirtnap}
The Spits – 19 Million 7" $4.00 {Dirtnap}
The Briefs – She's Abrasive 7" $4.00 {Dirtnap}
The Epoxies – The Epoxies LP $9.00/CD $10.00 {Dirtnap}
Nashville Pussy – Kicked in the Teeth 7" $5.00 {Scooch Pooch}
v/a – 3 Minute Heroes CD $7.00 {Pelado}
Machine Gun Etiquette – Reality Check LP $9.00 {Campary}
Chainsaw – We Are Not Very Nice LP $11.00 {Rave Up}
The Brats – Criminal Guitar LP $11.00 {Rave Up}
Corpse Grinders – Grind On LP $11.00 {Rave Up}
The M80's – Big Bang E.P. 7" $5.00 {Backstreet}
The Meat Joy – Between the Devil and the Deep CD $10.00 {ANR}
Sex Sex Sex – Rock the Deceased 7" $5.00 {Reanimator}
The Backstabbers – American Teenage R 'n R 7" $4.00 {Fandango}
The Mighty John Waynes – She Gets Dirty 7" {RnR Blitzkrieg}
v/a – Power of Ten (NW Hardcore Comp) 7" $4.00 {1-2-3-4 GO!!!}
One Man Show Live – It Don't Matter 7" $4.25 {Call & Response}
One Man Show Live – Wrong Wrong Wrong 7" $5.00 {Boozy}
The Mistreaters No More/Bye Bye Bye 7" $5.00 {Boozy}
Vae Victis – Ugly Reflection LP $8.00 {BacktheDraft}

====================================

-=Wanted =--=Wanted =--=Wanted =--=Wanted =-

Anyone running a label or distro or any band from Eastern Europe (Russia, Poland, Checzk Republic, etc) or any other region/country that has limited to no distribution in the U.S. interested in trading with a U.S. distro **PLEASE GET IN TOUCH**! I would like to help expand the availability of punk music for everyone everywhere with no boundaries or exceptions. So if you would like to trade your records for whatever records I have (see the website if you can), please write to me at the address or email listed below. I will answer all responses as fast as I can...I will not let you down!

-=Wanted =--=Wanted =--=Wanted =--=Wanted =-

====================================

All prices are **postage paid** with no minimum to order!
If ordering 7"s, 2 or more subtract .25¢ off the price of each
(MX/CA add $2.00 for the first & $1.00/ea thereafter
World $3.00 first, $1.00/ea thereafter)

Send payment to:
<dave hill distribution>
P.O. Box 25037
Portland, OR 97298-0037
Questions? → jesse@dave-hill.org
(Checks/M.O. made out to: Jesse Edelman)
List alternatives or you will get a credit slip!
stores write for catalog – others send stamps for free catalog
(check the site for a complete list of cheap-ass prices!)

CRUCIAL UNIT

MAY 2002
21 - COLUMBUS @ legion of doom
22 - LOUISVILLE @ brycc house
23 - CHICAGO @ fireside bowl
24 - MNPLS - @ babylon
25 - LAWRENCE
26 - DENVER
27 - RENO
28 - LOS ANGELES @ the smell
29 - MILLBRAE CA
30 - SAN FRANCISCO
31 - BERKELEY @ gilman st

JUNE 2002
01 - SAN DIEGO @ the che
02 - FLAGSTAFF
03 - ALBEQUERQUE
04 - OKC
05 - FT WORTH
06 - NEW ORLEANS
07 - GAINESVILLE
08 - ATLANTA
09 - RICHMOND
10 - BALTIMORE
11 - PHLLY
12 - off for fake meats
13 - ?
14 - CT
15 - NYC @ abc no rio
16 - BOSTON
17 - PORTLAND ME
18 - ?
19 - ?
20 - ROCHESTER
21 - PITTSBURGH @ roboto

www.crucialunit.com

MOSHZILLA 7"
eleven unreleased tracks

EVERYTHING WENT STRUNK CD
39 tracks including:
ICED TEA 7", SPLIT 7" w/ KILLED IN ACTION, MOSHZILLA 7" & comp tracks

7" - $4 n. america / $5 world ppd
CD - $7 n. america / $8 world ppd

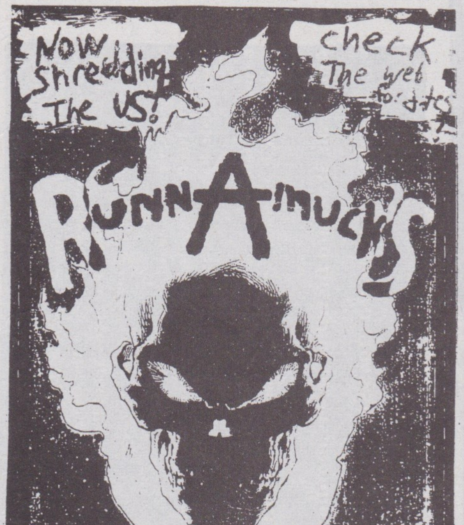
address money orders to:
Justin Cummings

U$A funds only - no personal checks

write or email about wholesale
delamente@crucialunit.com

de la mente

po box 7183 pittsburgh pa 15213



"On The Brink" CD Out NOW!!!

12 blasts of turbo-charged thrash that shatter the sound barrier & your eardrums in under sixteen minutes and it's

ONLY 6 BUCKS!!!

Also Available...
1998 Smash Your Fucking Brains In & 7"e.p. $3
T-Shirts! (s,m,l) DareDevil logo (redm or yellow) $10
GhostRider logo (on black only)
GhostBusters logo (on white only)

Foreign orders add $2 for shipping. send hidden cash money order, or U.S. international money order to...
Josh Dobbs
810 S. Winter Park Dr.
Casselberry, FL 32707 U.S.A!!!
email: SMergy5158@aol.com
NOW GET THRASHED FOR FREE ON THE WEB!
www.runnamucks.com

1-2-3-4 GO!!! RECORDS
HOME OF THE PISTNESS

!SPITTING TEETH¡
LEGACY OF CRUCIALITY E.P. 7"

The mad thrashers from Seattle!!! Like DRI meets No For an Answer. Now in it's 2nd pressing! Blue Vinyl for Mailorder

$4 post paid in N. America
$6 to the world

V/A THE POWER OF 10 7"

10 NW Hardcore bands pumping out a 1 min. rager each. Featuring Spitting Teeth, Himsa Stay Gold, Left With Nothing, Positively Negative and more... Puts NW hardcore back on the map!!!

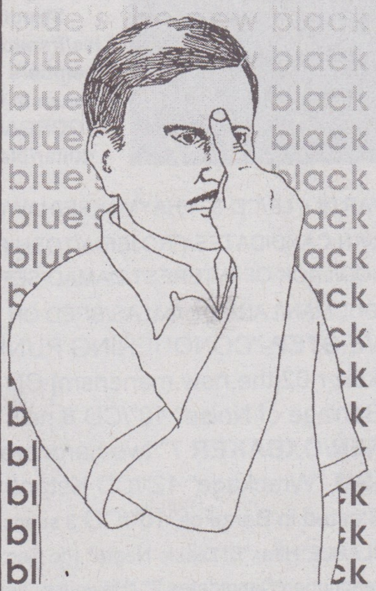
$4 post paid in N. America
$6 to the world

OR...

GET BOTH FOR
$7 ppd. in n.am
$9 elsewhere
(wot a bargain!)

Lot's more coming...check out the website!
http://www.singlesgoingsteady.com/gorecords.html
CASH AND MONEY ORDER ONLY!
send to:
Steve Stevenson: 420 WALL ST. #206 SEATTLE, WA 98121 USA

the golden ticket
(ex death wish kids, slowsidedown)



blue's the new black LP

$8 payable to sterling callier
aro@ero.com

aerodrome
1521 26th ave
seattle, wa 98122
usa!

three summers gone

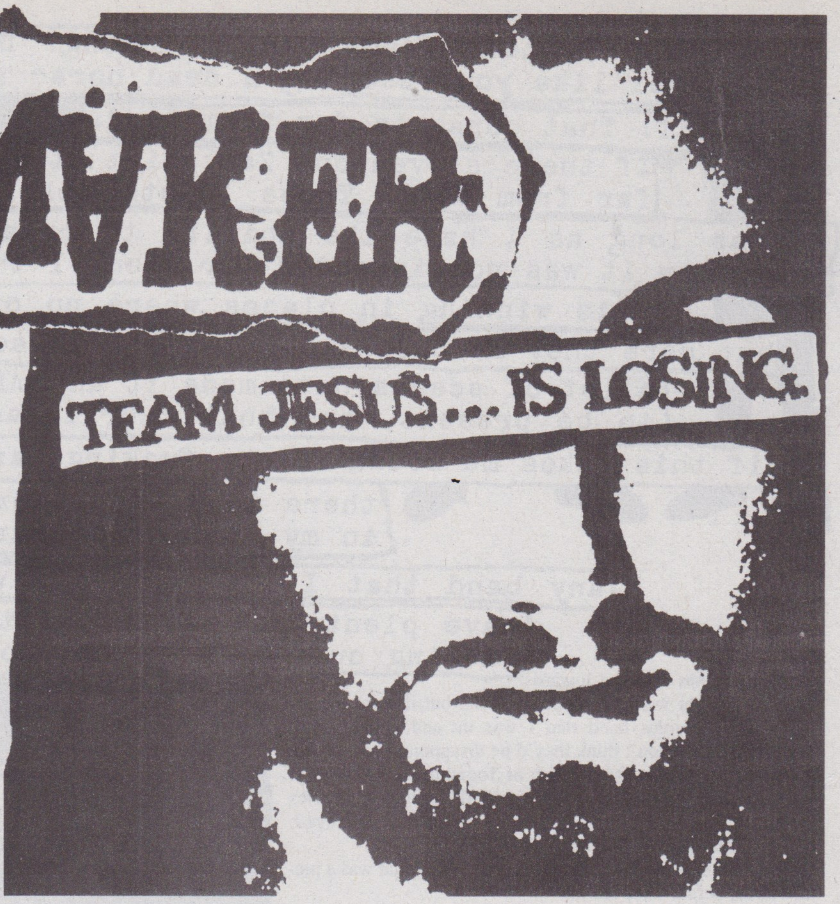
Interview by Spencer Rangitsch

Simply put, Three Summers Gone play music from the heart. Having no preconceived ideas or assumptions about what seems to be "in" these days, Three Summers Gone have continued to do what they have been doing for years-playing the music they love. The formula is simple: hard-hitting, melodic power. And though they may not wear the garb of their youth (with the notable exception of Dan Africa), the over-sized T-shirts and torpedo decks still have a place in their music and in their collective unconscious.

MRR: So what's the Three Summers Gone story? How did you guys meet and end up playing music together?
Dan (guitar): Well, we were all originally all from South Carolina, and at one point or another, we had all played music with each other pretty casually. We got together and sort of officially formed a band right before we all moved out of South Carolina, ironically. For a couple of different reasons the band just fell apart for a while. Kyle moved to Arkansas and shortly after that, Me and Lamar, our singer and guitarist, moved out to San Francisco. I believe around the same time, Chris moved to Tennessee.
Chris (bass, vocals): Yeah, I was Memphis-bound, trying to make the blues happen in Memphis. (laughter) Hangin out on Beale Street, trying to get some inspiration, but nobody was willing to come to Memphis to jam. So I ended up moving to San Francisco in February of '98 and Brian, our original bass player, came out here about that time too.
Dan: And before that, Kyle had moved out here as well, so within about three years, the band was pieced back together and we began playing music again.
Chris: So that's the real meaning behind the name: It was three summers that we spent not playing with each other, but we ended up here playing with each other again.
MRR: In those three summers was there something meaningful that took place? I mean, what do you think brought the band back together?
Chris: I think everybody was just missing what we had back in the South, which was just the friendship and common bond we all found in playing music.
MRR: What have you guys released to date and how has it come about?
Chris: We had two songs on a Substandard Records compilation which was Substandard's first release. Those two songs we recorded as a five-piece, Chris doing only vocals. Right before that comp. was released, Brian left the band and moved back to South Carolina. Right when it came out we were trying out other people to fit the bass spot, but none of them really worked out, so I decided to pick up the bass. We rerecorded some songs and finished the full-length, *Time Well Spent*, as a four piece.
MRR: So going back to the early days, how did you guys originally get into playing music and all that stuff?
Kyle (drums): I saw this small punk rock band in town, and I just thought it would be cool to start a punk band too.

Dan: I mean, coming from a small town, we would just meet as friends of friends. And I just happened to be playing guitar, doing my best Black Flag, and we all skated, so it just seemed like the right thing to do. When we weren't playing music we'd be skating. At that point in time, nobody really knew what they were doing, but it still seemed like a great time.
Chris: And that's how it started. We either skated before, or definitely after, practice. For awhile these guys in a band had a little mini-ramp in their practice space and that was definitely 90% of the reason anyone would go there. There was all this equipment, so we'd end up swapping off instruments and jamming.
MRR: You guys all still skate and you all have your boards with you now. Do you think skating still plays as big of a role in you being a band as it did then?
Chris: As far as some of the aggressive stuff, there is defiantly a skate rock influence that you can hear in the music. Basically, the sound reflects what we heard growing up in skate videos. Back then, my favorite bands were the bands that had songs on the soundtrack. I don't really think about skateboarding as I am playing music, but I suppose I think about it when I am coming up with ideas.
Dan: We definitely have some roots in skateboarding, but we're not as much of a "skate-rock" band as we used to be. I think those three years that we spent away from each other gave us a good opportunity to sort of take a trip in each other's direction and to mature out of that narrow portion of the music.
MRR: How would you compare the scene in the Bay Area now to the scene in the Carolinas then?
Chris: It's a little more blown up and over-exposed here. Kids are introduced to a lot of stuff at an earlier age, being in the city, and the City being the city that it is. People's attitudes are considerably more liberal here.
MRR: Do you think it's harder to be a band in San Francisco then it is in the South?
Chris: I don't think it's harder, I think it's a little more convenient. But as far as getting an actual response from people, that tends to be a little harder because people see a lot of different stuff here and there are so many people with different tastes. Back east, there would be a totally devoted and dedicated punk crowd that would come to a show no matter who was playing, just because it was a show.
MRR: So, you guys have a sort of slacker reputation with regard to playing shows and I guess just being a band in general. Is that a correct thing to say? What do you have to say for yourselves?
Chris: I don't think we're slackers at all. There is a lot to say for patience, there has been a lot of time when we weren't trying to rush things, we were just using whatever free time we had to play music whether it was practicing or playing a show. Also, a lot of our priorities have changed and are still changing. Dan and Kyle both have a lot of responsibilities at their jobs, and with both Dan and Lamar in other bands, any time that they take off to do stuff with that project takes time away from our band. But that's fine with us, and that's what makes this band different than most. As long as we still live in the same city, I don't ever think we'll ever quit playing music together. There's no rush and no timeline. We're super-good friends and that's not going to change. But, you know, we're all below the blue-collar line, we are poverty-stricken kids (laughter). So the more time we spend working, the more time we can spend in our practice space without having to worry about moving our equipment out into the street.
Dan: And that ties into your other question. As convenient as it is playing in the Bay Area, back in Carolina it's a lot cheaper to live, and you don't have to spend every waking moment trying to make a buck. That's definitely a factor. I mean, that's why Lamar can't be here tonight. So it's defiantly an issue of priorities and time management. I think you could probably count the number of shows we've played on two hands.
Dan: People ask me, "Did you guys break up?", just because we haven't played in a while. You know, people get a little more excited when we play, just because you don't know when the next time will be. So, it's sort of cool in that aspect, adding a little mystery to the mix.
MRR: So how would you describe the music you guys play?
Chris: That's always the toughest question that people ask. I always have to think about it, and the only reason I have to think about it is because I don't want to use the word "emo" and I don't want to use the phrase "pop-punk" or anything like that. But those are the most descriptive words, as much as I hate to admit it. The lyrics are genuinely sincere, kinda depressing, and we try to make everything fairly melodic and aggressive at the same time. We're defiantly not out to write the catchy hooks and poppy riffs.
MRR: I wanted to touch on the fact that your sound seems to hearken back to an earlier time. One thing I've read in your reviews is that people aren't really playing music like this today.
Dan: Well, I think that's a direct result of the fact that what we used to listen to back in the day is something you don't really catch an earful of today.
Chris: Basically all the stuff we've been influenced by is something that we don't want to die. It's not really that we're rehashing, we're just trying to keep something. I mean, the way it was back then, if you were a punk, you were pretty much down for the cause at all costs.
Dan: Yeah, I think that's definitely the kind of band we want to be. We don't want to play to these kids or these other kids, we just want to play shows and be a band. And if you go back and see the types of shows we've played in the past, it's obvious that we've been the odd band out. In the past few years, music styles, especially on the west coast, have changed, but we haven't changed at all with them. So that's why we have an older sound, which we'll probably continue to have.
MRR: So what's next for Three Summers Gone?
Dan: Now that we are comfortable with the stuff we're doing, and Substandard Records put out our album-which we're totally thankful for-I really feel like we gotta pay the dues. Play shows and let people know that we are still a functioning band. Hopefully we'll be doing some touring in the summertime.
MRR: Last words?
Kyle: Last words? I don't have any.
Dan: I always want to say, "The band is not broken up." Which really aggravates me, but rest assured the rock is still alive.
Chris: I just want to say thanks to Spencer and *MRR* for printing this interview. In high school it was always one of those steady things, everyone looked in *MRR* for the new music to get.
Dan: Not saying much for us. (laughter)
Chris: Not saying much for us, but I also want to say hi to everyone back east and everyone who has given us any kind of support.
MRR: Dollars more than anything...(laughter)
Chris: Dollars may keep us afloat, but it's the love that keeps us going.

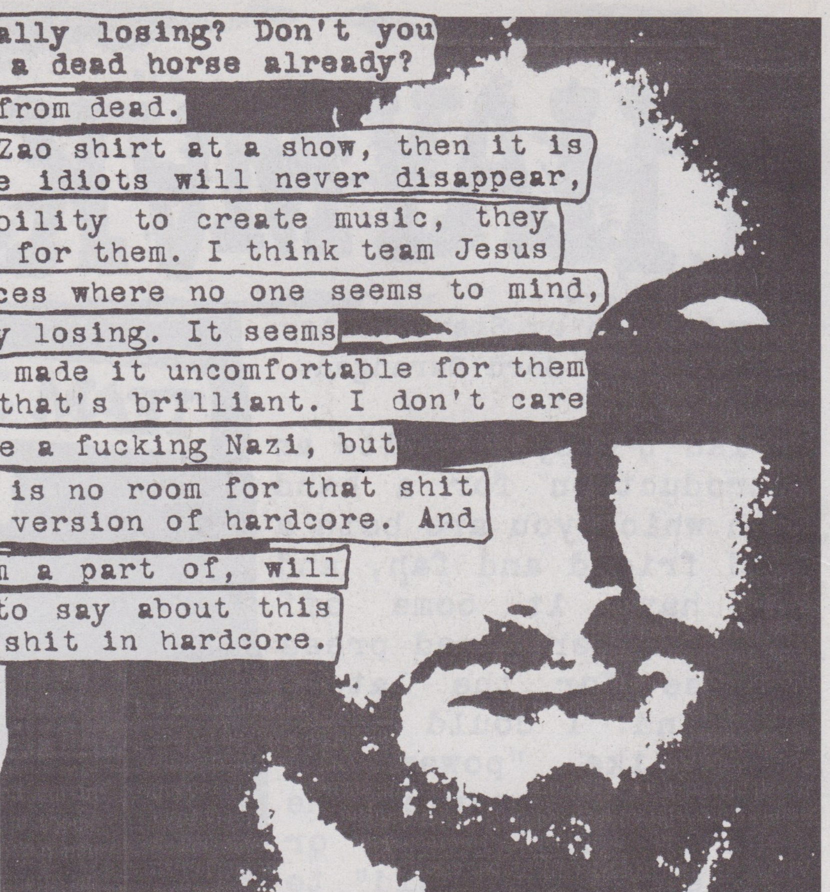
HAYMAKER

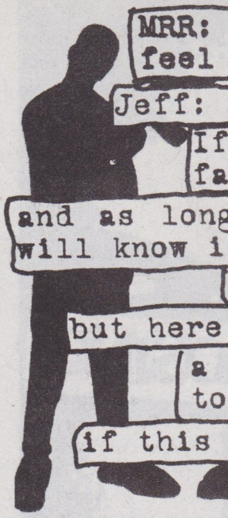


Introduction by Steve Wiltse.
Questions by Gord Deranged.

It isn't easy to write an introduction for a band with which you are both a good friend and fan, and not have it come off like another tired press release for the latest Fat band. I could use a term like "powerhouse thrash" to describe the band's upcoming LP, or "violent battlefield" to describe their rare, live outings, but that doesn't seem to do them justice. The best way to describe Haymaker may be to steal a quote from Pushead, the mastermind responsible for the incredible cover art, "they don't beat around the bush, they beat the bush to death."

MRR: Please introduce yourselves, who does what in the band?
Jeff: This band consists of the following, Christian plays guitar, slashes tires, and causes large amounts of general mischief. Curt plays drums, makes babies, and is usually in a state of comatose from his pal Mary Jane, the hippy. Scott plays bass, and can out drink any asshole reading this shit. I sing, shoot my mouth off, constantly try to stir up trouble, and will surely one day have my face kicked in.
MRR: How did Haymaker come about? Are you happy with the band's direction, and what you've accomplished so far?
Jeff: Haymaker came about in the summer of 2000. After investing over a year into a band that played two shows and never had the competence to finish a demo, we then decided to start a band that would actually complete something, so far so good. We recorded a twelve song demo, that's no longer available, altered the line up, recorded a 7" on Deranged, then a split with Ox Baker on Deep Six, and recorded a twenty-five song full length, to be released, some fucking day, on Deranged. There is also a split with Toronto's Fucked Up coming in the next year.
MRR: Over the past ten years, Hamilton's been responsible for spewing a slew of angry, pissed hardcore bands: Burst of Silence, Chokehold, Left for Dead, and now Haymaker. Haymaker is partially made up of members, who at one point, were members of those bands. How do you feel about the city you all grew up in, and the above listed bands?
Jeff: This city is a fucking dump, but it's home. It's a working class town with absolutely no frills, and about as much of a future to follow. The bands you mentioned were from a certain time in this city. At that time, Hamilton had a little scene growing, and of course it died out like every scene before it. Right now, I think there are a handful of decent bands again, a lot like the early 90s, although Hamilton's notorious for having no venues and little support for local bands.
MRR: Why do you think you are still involved in real hardcore, while others your age dropped out long ago?
Jeff: I'm as uninvolved as an involved person could be. I just happen to genuinely like the music. I like writing it, playing it, listening to it, collecting it. How can you "grow out" of something you love? I can see how people become uninterested in the whole politics of the scene. Fuck, I hate the scene, but if you love the music, you can't just stop pretending it exists. If you do, you were never into it for the right reasons.
MRR: Guess that's where the title of your 7" came from "Love the music, hate the kids?"
Jeff: Absolutely, and that's one of the main things we try and do as a band. If you read our lyrics, or see us live, you'll know instantly what we are about. We don't hide our opinions in some bullshit three-page poem of nonsense lyrics. We don't sit on any fences and we are not out to make friends, everything is black and white, to the point, just like the title of the 7".
MRR: On that note, do you feel hardcore is dead? Steven Blush states in his recent book American Hardcore that hardcore died in 1986. How about that?
Jeff: Yeah I think it's dead. I think Steven Blush is right on the money, although 1986 is a little early, maybe 1988-1989. By that point, everything had been done, nothing was new, nothing was fresh, but there still are bands out there that capture that sound, or that image. It's not something you go out to do. It's just there. That's how I feel anyways. In my own little version of hardcore, I picture these bands that aren't caught up in their looks, or what the latest sound is. Remember when areas had their own sound? Like Boston, New York, or even North Carolina, for fuck sakes. I swear you could guess where a band was from by their style. I don't know if that's a good thing, but now you can't tell any bands apart. You could never guess where a band would remotely be from just from their sound, except Europe, *so many shit bands there still!* When I was young hardcore was exciting, intimidating, and mysterious, now it 's everywhere, it's at the fucking malls, it's on the internet. Nothing's sacred, nothing's obscure, and that's what kills it for me. No one makes an effort anymore to go out of their way to find this or that, they buy it for a 100 bucks on Ebay. The spirit of hardcore is definitely dead.
MRR: Do you worry Haymaker will be judged on the basis of your previous bands?
Jeff: I wouldn't worry about that, I don't think it's too far from anything those bands had to do with.





MRR: Is team Jesus really losing? Don't you feel like your beating a dead horse already?
Jeff: That horse is far from dead. If there's even one Zao shirt at a show, then it is far from dead. These idiots will never disappear, and as long as I have the ability to create music, they will know it was not intended for them. I think team Jesus is winning in places where no one seems to mind, but here they're definitely losing. It seems a lot of scenes have made it uncomfortable for them to be present, and that's brilliant. I don't care if this makes me sound like a fucking Nazi, but there is no room for that shit in my version of hardcore. And any band that I'm a part of, will have plenty to say about this fucking cult shit in hardcore.

My opinion has changed towards things I thought were so important then,. but if someone listened to a previous band that I was in, and bought some Haymaker shit, I don't think they'd be disappointed or misled. It's not like we went from Youth of Today to Into Another. I think the songwriting is pretty much the same. My tastes haven't changed.

MRR: Great picture of you guys in *Heartattack*!

Jeff: Yeah, I saw that once, for a second. I think that was a picture of us, before we were fat.

MRR: Speaking of *Heartattack*, I understand you've received some pretty strong feedback from the song "Guns don't kill guns…" and the stand you are taking on gun control. Some think it's idiotic, while others have labeled you as "fakes," attempting to fit into a "tough guy" image. Want to expand on that subject?

Jeff: I've never heard the "fakes" thing before. We are not a tough guy band by any means, but we will back up anything we say or do. We will fight for what we believe, and if that makes us "wannabe tough guys," then so be it. This song has been completely misinterpreted by fuckwads who want to make a big deal out of a subject they don't even understand, fuckheads who just can't read that well. If saying "everyone should have the right to protect themselves," is idiotic, then I'm the king of the idiots. Nowhere in that song does it suggest everyone should have guns, and we should all shoot each other! First off, the song is based on Canadian gun laws, and seeing how we are Canadian that would make sense. But you have these bleeding heart, piece of shit, American crybabies, who take their civil liberties for granted, crying about a song they can't even relate to. Here is the premise behind the song, laws in Canada are kind of fucked when it comes to defending yourself against another person, we really have no right to do so in any situation; sounds stupid but it's true. The bottom line is, if cops must have high powered, high caliber handguns to defend themselves, then why can't the average tax-paying, law-abiding citizen of Canada? Why does our government want to keep its people unarmed, while their employees continue to get stronger and stronger weapons of protection? Obviously the threat is out there, for them to have the need for weapons, but the threat is out there for Joe public as well. It just seems fucked that we have to bear the weight of human idiocy when some moron goes on a shooting spree in California.

MRR: So from your perspective, the threat already exists, and having the right to bear arms is one of many means to protecting yourself. It's naive to believe that guns aren't already available, through means that are either illegal or by registering, which requires certain breaches of privacy through background checks. I guess this is where civil liberties come into play?

Jeff: People who are robbing stores, doing drive by shootings, or even tearing up jocks at their high school, these most likely aren't people who obtained their firearms legally. If the cops have to fear and protect themselves against these people, then so does the average civilian. I don't want to sound like Charlton Heston here, I know there's more to this argument, all I'm saying is you should have the right to protect your property and family. This isn't a fucking perfect world, we don't all live in the "burbs," and our civil liberties shouldn't be violated for wanting to do this as lawfully as possible. I could have ten, restricted to Canada, high powered handguns or assault rifles as quick as it takes to read this interview, it makes no difference whether they are illegal or not, you can find the shit in no time. These Nazi Germany like gun laws do not change the fact that it's just another excuse for them to keep tabs on us, and keep us powerless, as paranoid as that sounds. So basically this sums it up, if no one had guns, the world would be a better place, but people do, and you can't say who gets what, or who can have or can't have.

MRR: Religion is another obvious topic you seem to take to heart with, in this and your previous bands. Is team Jesus really losing? Don't you feel like your beating a dead horse already?

Jeff: That horse is far from dead. If there's even one Zao shirt at a show, then it is far from dead. These idiots will never disappear, and as long as I have the ability to create music, they will know it was not intended for them. I think team Jesus is winning in places where no one seems to mind, but here they're definitely losing. It seems a lot of scenes have made it uncomfortable for them to be present, and that's brilliant. I don't care if this makes me sound like a fucking Nazi, but there is no room for that shit in my version of hardcore. And any band that I'm a part of, will have plenty to say about this fucking cult shit in hardcore.

MRR: On a recent live broadcast on local radio, Equalizing Distort, you started a song by saying "some people have heart attacks, I have fucking tax attacks." Can you explain?

Jeff: "Tax attack" is the title of a song we have. I'm not fond of the government in the first place. I'm definitely not fond of the government stealing my money every fucking day so they can live like royalty, paying raises and flying in private jets. I'm busting my ass to give 40 percent of it back to theses pieces of shit, so they can tell me I don't even have the right to bear arms. I seriously lose sleep over this shit! 30 percent personal income tax, 15 percent taxes on anything we buy, and 18 percent property tax yearly, what the fuck do we have left? Don't hand me this medical care bullshit either, we're almost in the same state as the U.S., give it 5 more years. My heart attack will be caused by taxes.

MRR: This is especially relevant considering the current high cost of living of most urban centers, and the extremely low minimum wages a lot of people must sustain themselves with, below the poverty line. What really humors me is the fact that minimum wage is pretty much a standard for a lot of jobs. Those which offer better pay often have this Robin Hood attitude towards it, like they're doing you a favor by letting you get by.

Jeff: Minimum wage is absolutely insulting, especially when you consider how long it's been at a frozen number, yet taxes still increase. Cost of living and inflation are always on the rise. Rent and property taxes rise every year, and minimum wage hasn't in nearly six or seven years? You're either too rich or too poor in this system, and if you're "comfortable," it's

because you've worked your fucking fingers and bones to the ground. I can't even think about this for too long, or I'll go fucking crazy. Our government is fucking us daily, and it seems nothing will change that.

MRR: If your perfect world has no cops, laws, or government, what kind of place would it be? Wouldn't it just be a "kill or be killed," "only the strong survive" nightmare?

Jeff: First off, I have no faith in humanity, we could never survive without laws, or a structure of government, but that doesn't mean I like cops, or our particular form of government. I could go on about how a society could function with no cops, but it's unrealistic, unfortunately, so I'll just write songs about murdering them all. I do believe we could govern ourselves if we all weren't breastfed on capitalism, but that's a whole other can of worms

MRR: How about hardcore kids who have pro-cop attitudes and believe that if you get harassed by cops it's because you deserve it, or better yet aspire to be cops themselves. Though not excusable, this is partly because hardcore/punk kids are much less visible than they once were. In the late 70s and early 80s, punks were easier to distinguish, were overall, more extreme social outcasts than now, and were treated as such. Today, a large portion of hardcore kids can easily blend in, going unnoticed, and thus receive a lot less attention from society's players. With less negative exposure to cops and authority figures, it's comprehensible that such pro-cop attitudes could emerge. Plus the influx of retards over the years hasn't really helped either. What's your two cents worth on this one?

Jeff: I could never figure that shit out. There most definitely have always been pro-cop kids in the scene, even in the early 80s I bet. Now it's much more evident. I'm not going to say what people should feel about cops, but I fucking hate them, I hate what they represent, and if some one in hardcore/punk feels that what they represent or enforce is right, then it's hard for me to understand what attracted them to hardcore/punk in the first place. I know because we are drooling idiots, we need some sort of law and order. I'm not excusing that, but these fuckers are not here for us, they are placed here to make sure we don't get in the way of what corporate America, the rich, the politicians want to do. I think I'm getting off topic here, hardcore has definitely blended in with the rest of society, it doesn't push limits anymore, and that invites a ton of people in who 15 years ago, would have been kicking punk's asses in high school. Fuck those people, they stand out like sore thumbs to me, and it's the same bullshit that has let Christian retards spread like cancer. It's time to make this shit a threat again.

MRR: There are a good handful of rumors floating around about you guys. What's the funniest thing you've heard said about Haymaker?

Jeff: That we're good!

MRR: On your upcoming full length, you do a Nunfuckers cover. Why the Nunfuckers?

Jeff: The Nunfuckers are seriously one of Canada's most underrated punk bands, nobody knows this band, they can be compared to the likes of Jerry's Kids, same time era too. If they were from the bullshit States they would of been huge, in my opinion at least, one of Canada's best.

MRR: Pushead is doing the artwork for the cover. How did that come about?

Jeff: I sent him the new shit and asked if he'd be into it. I know bands that I was involved with in the past had pestered him for art, so I though there would be no chance really, but what do you know, he dug it and that was that.

MRR: Is it hard to be straightedge, and about to turn 30; is it easier now, or harder than when you were 20?

Jeff: This question has nothing to do with the band. But I'd say it's harder now at 30, I have two friends my age, who are still straight edge, and it just make you question shit everyday. When I'm 75 and have some life altering disease, is straight edge going to be important to me then? I fucking doubt it. The older I get, the more I question it's importance. I have no interest in getting smashed, high, or whatever, but it just makes you wonder. My aunt is 80 and has osteoporosis. She just started drinking recently to make the day go by without pain, could you say you wouldn't do the same? It just seems so trivial when you put it in that perspective. Anyhow, this band has nothing to do with straight edge.

MRR: Haymaker shows have become somewhat of legendary around here. Could you describe a typical show for you guys? What's the craziest thing that's happened at a Haymaker show?

Jeff: A typical show is trying to round up everyone. Usually, Curt is nowhere to be found. Between the mass amount of alcohol and drugs consumed during load up, I find it hard to believe that we are a band. This might be why we never really play out. Then when we play, people usually stand far away, I get punched, shit is thrown at us, at least 60 dollars of fireworks are ignited, glass everywhere. It is much crazier in our hometown. Maybe equipment gets it, maybe it doesn't. Then we leave quickly before the cops show up. The craziest shit I ever saw was when four bouncers just walked away from people destroying everything. They stood at the back, shrugging their shoulders, letting us practically burn the place to the ground. They didn't know how to handle these people rolling in glass, lighting themselves on fire, and destroying whatever they got their hands on. Oh, and we never get paid.

MRR: After seeing you live, especially in your hometown, one cannot ignore the violent aspect of your stage presence and the crowd's reactions. I'm not referring to mosh kids trying their new moves and the silly fights that often result, as what I mean by violence. I'm referring to fire extinguishers being thrown at the crowd, the PA system getting smashed to pieces, chairs flying around, people punching you on the head. Do you see this as necessary, and in many ways reflecting the music and lyrics you produce. If so, do you at all feel responsible for the consequences that may result, i.e. injuries, venues being shut down, promoters losing money?

Jeff: We rarely play at all, and when we do, I want it to be memorable for the band and the people watching. I don't care who gets hurt. I don't care if I get hurt. I don't care about the venue or the promoter. At this point, if we played and nothing happened, I'd feel like we wasted our time. After all, we are out to destroy hardcore! We are interactive entertainment.

MRR: Any chance you folks will ever tour?

Jeff: We might tour one day, if we can slip across the border. We'd probably like to do a week or two of touring. We're not 18 and living off of mom and dad's pre-planned college fund, so it's hard for us to take anytime out of real life. If we did, playing in front of a bunch of kids we don't even like, seems like a waste. But maybe one day we'll do it, and call it a holiday, then the shows could be optional, depending on our mood.

MRR: Any last words?

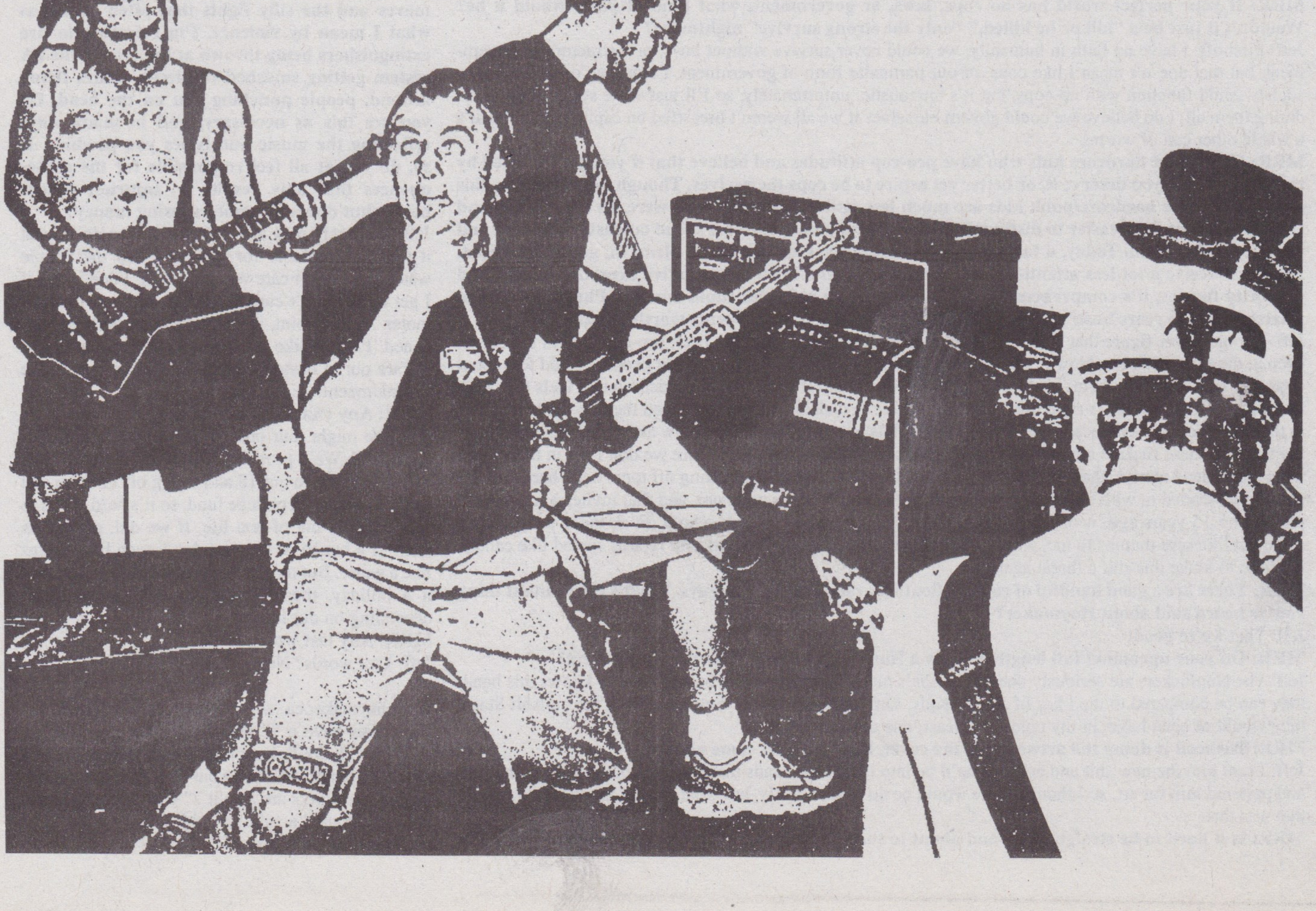
Jeff: Last words? Never.

www.haymaker.ca, www.derangedrecords.com

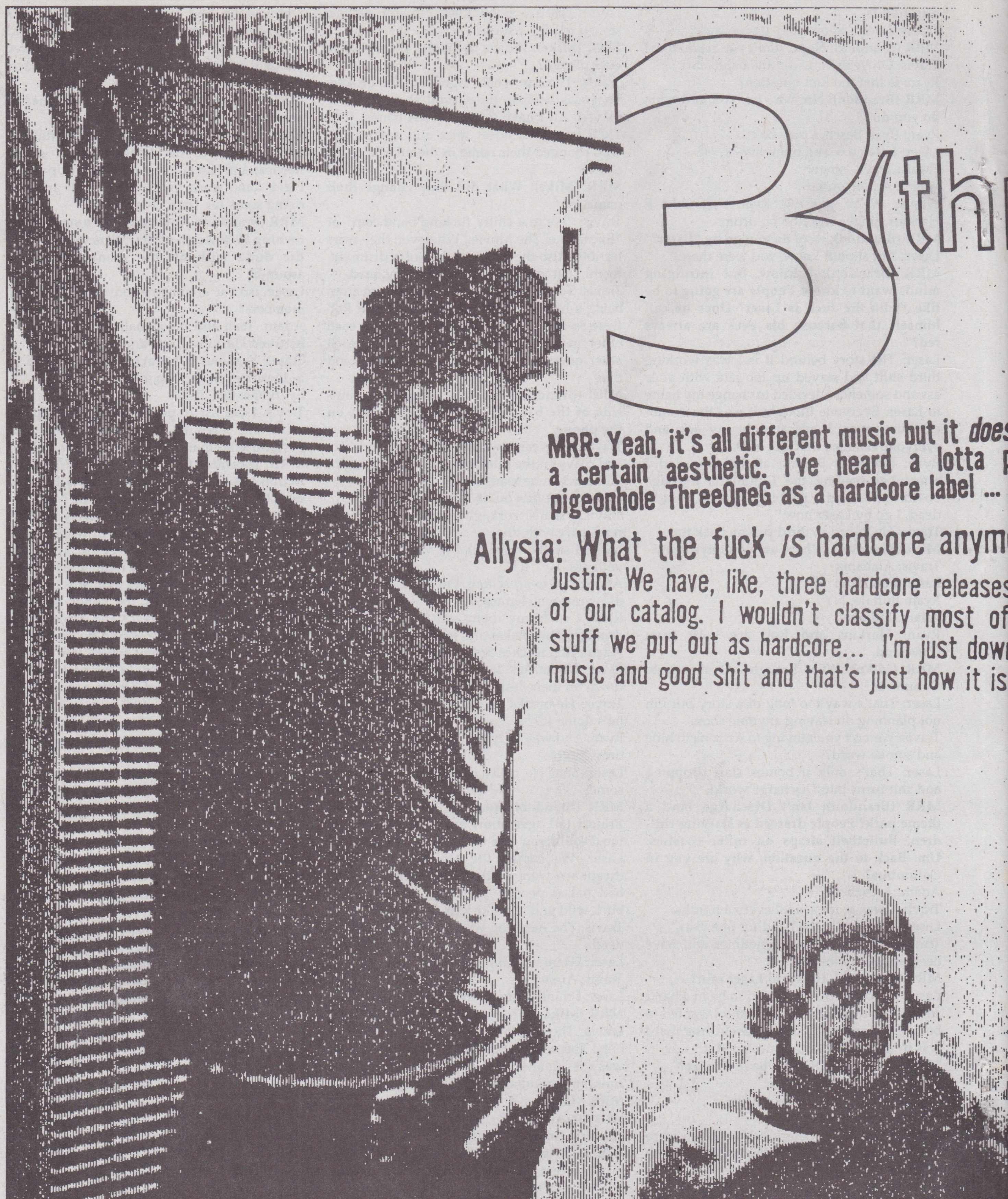
Haymaker have a 7" on Deranged Records and a split 7" with Ox Baker on Deep Six Records. Their killer full length should be out on Deranged shortly. Also in the works are a split 7" with Toronto locals Fucked Up, and a split LP with Dumbstruck (UK) on Deranged later this year.

KILLED IN ACTION

Killed In Action are a hardcore band from Columbus Ohio. Interview conducted by Brandon McCoy and Mike Rodemann.



MRR (Brandon):Take a guess what the first question is.
Travis: I don't know, why do we suck?
MRR (Brandon): Nope, don't you read zines?
Travis: Oh yeah, how did the band start.
Ryan: Is that the first question?
MRR (Brandon): No, who are you and what do you do?
Ryan: Ryan Besch, I play bass.
Laser: Laser, axe and bong hits.
Travis: Travis, singer
Adam: Adam, guitar
Travis: We're missing Ryan Double R Harkins, singer and Rob on drums.
MRR (Brandon): Why do you go by "Laser?"
Laser: You should know, you were there.
MRR (Brandon): I know, but intruiging minds want to know. People are going to be like "who the fuck is Laser? Does he call himself that because his eyes are always red?"
Laser: The story behind it is I was working third shift and stayed up too late with your ass and somehow decided to change my name to Laser. Everyone thought it was the dumbest thing ever. It placated to my ego and everyone calls me that shit now.
Ryan: I was in Buffalo at the time and I remember reading the Columbus message board and seeing a post saying that "Jake is dead, I go by Laser now."
Travis: He talked in third person back then.
MRR (Brandon): Where are you guys from?
Travis: Alabama
Laser: Louisiana
Ryan: Buffalo, NY
Adam: Indiana
Ryan: Harkins and Rob are both from Cleveland.
MRR (Mike): What brought all of you to Columbus?
Laser: That's way too long of a story but I'm not planning on leaving anytime soon.
Travis: Weren't you moving to Arizona to hide and smoke weed?
Laser: That's only if bombs start dropping and shit turns into Discharge world.
MRR (Brandon): Isn't Discharge land a theme park? People dressed as starving children. Bulletbelt straps on roller coasters. Um. Back to the question, why are you in Columbus?
Adam: Art school
Travis: I was at for school every 6months.
Laser: I've been in the band for one year.
Travis: We play shows sometimes and have been on tour twice.
MRR (Brandon): How did Laser join?
Laser: I decided that I wanted to be in a band so I picked these guys as the band I wanted to be in. I just informed them one evening that I was in the band and they accepted it.
MRR (Brandon): Did you have a knife?
Travis: Yeah he had a knife!
Laser: Actually it was a boxcutter
Travis: with anthrax.
Adam: Two shows before he joined we were handing out flyers at Hot Water Music looking for a guitarist.
MRR (Brandon): Why at Hot Water Music? Was this before the hardcore money train?
Travis: Yeah it was before hardcore was cool again so nobody wanted to play with us—now we could get all new guys.
MRR (Brandon): You could have a backup band or stunt doubles.
Laser: That's a good idea, I might get too stoned to play a show.
MRR (Mike): What's the worst show you've ever played?
Travis: The one where I got my ribs broken. That was terrible, the second show we ever played. All I have to say is SKA bands, JUSTICE tattoos, headset mics and some band who changed their name in the middle of the show.
MRR (Mike): What did they change their name to?
Travis: "We're a shitty fucking band.com" or "Excitebike: The Movie."Whatever, they were terrible. Also the bands broke Rob's drum set.
Ryan: That was the day I shaved my head.
Travis: So that was the day Besch went from being a hippy to being tall. Harkins and Rob were so drunk they ended up talking to each other in the middle of our set asking each other questions about the show. Not a good time.
MRR (Brandon): What do you guys do outside of the band? I know Harkins talks on the phone.
Travis: He wears sweaters too! And bad hats and plays on the internet. Harkins is going to kill us when he reads this.
Laser: What do you do then, shithead?
Travis: I skate, work, go insane, go to school, read, play with toys.
Laser: I smoke weed all day, watch BET with your ass.
Adam: I go to art school, I'm a fine arts major, draw cartoon characters.
Ryan: I sit in my room and think, workout, drink protein shakes and go to art school.
Adam: Rob teaches 3rd grade.
Ryan: He makes kids sit with their heads down on their desks.
Travis: He breaks up fights and laughs while he's doing it.
Ryan: And wears Dying Fetus shirts under his dress clothes.
Laser: Shit! He really does that? That's awesome!
MRR (Brandon): You did the Addition 13 Project (all ages show space in Columbus) too. Would you care to elaborate on that?
Laser: We copied the Mr. Roboto Project except we were evicted from our place. We had naked people, fireworks, people going buck wild and shit like that.
Travis: The Addition was really sweet but it's dead.
Laser: We're working on a new one.
Travis: Are we?
Laser: I think, I hope someone is.
MRR (Mike): Why did the Addition end?
Travis: The landlord thought we were a liabilty. The neighbors wanted us out because it was a residential area. They were tired of kids running around all hours of the night.
MRR (Brandon): What made you want to start the Addition?
Travis: If we didn't do it, who else would?
Adam: It's tough because once you get something started it's hard to get people that are willing to help out.
Travis: It's way easier to say, complain from your computer than to go out and do something positive.
Ryan: It's better to be involved and shit talk than to not be involved.
Laser: This town was lame and stagnant when I moved up and I was sick of pretensious "emo-ness" instead of kids hanging out and having a good time. We're lucky that we have enough people and cash to run a space. Hopefully we can do it again.
MRR (Mike): What else do you do? Zines or anything?
Ryan: I do design work for bands. I did the album cover to the Drago CD on Alone Records and Kid Gorgeous cover on Uprising. I did some work for No Time Left and I'm doing some for They Live soon.
MRR (Brandon): Now you have a song about owning $900 worth of Star Wars toys. Who is the dude with all the money to throw around?
Laser: Isn't it a combination of all the band members?
Adam: Yeah and it's actually more than that between Harkins, Laser and I.
Travis: Yeah but Star Wars is a Dune rip off so it doesn't even fucking matter.
Everyone: OH SHIT!!
Travis: I can list 16 points where they ripped off Dune. (Yes he is serious, write him Distort83@hotmail.com to argue with him).
MRR (Brandon): Everyone in Killed In Action has a variety of taste musically. How does that affect your music writing?
Adam: It's a pretty big mix. Everyone has what they like that is outside of what everyone likes but all of us meet on a middle ground. At least enough to write music.
Ryan: I think at first we had problems because Harkins wrote a lot of the songs and we sounded a lot like Code 13 and amongst all the Code 13 songs there would be songs that were completely different where you would see everyones influences. In the past year or so we've managed to gel. On tour though the radio is a big war.
Travis: Like when Laser was screaming "Harkins turn that fucking emo down. You do this shit to me on purpose!", or in Detroit when Harkins was screaming and you were threatening to drive the car off a bridge, or into a wall.
Laser: No way man
MRR (Brandon): Bullshit, on the way back from Cincinnatti you were freaking out at Harkins for playing the White Stripes. Anyways those are all the questions I have for you. Shout outs?
(From everyone): Everyone that helped on our tours, feeding, setting up shows, the kids that came out (thanks so much!!!!), everyone that let us wreck their homes, took us record shopping and skating (big thanks to the Crispus Attuckus dudes for being amazing hosts and putting up with us dumbasses), Crucial Unit, What Happens Next, Life s Halt for being the nicest house guests ever, every single person that has written, or contacted us(thanks so much), all the CSC/614 kids in Columbus for the best shows ever!, all the other bands we are in (real or fake) and all other bands in Columbus. Larry from Don Austin, Tony from Stepsister/Nine Shocks Terror. Hope to see you all at our shows over the summer 2002 while we are on tour, contact us for shows in the Midwest or if you want us to play your town. THANKS! k.i.a. 432 Kossuth Columbus Ohio 43206 distort83@hotmail.com



3(th

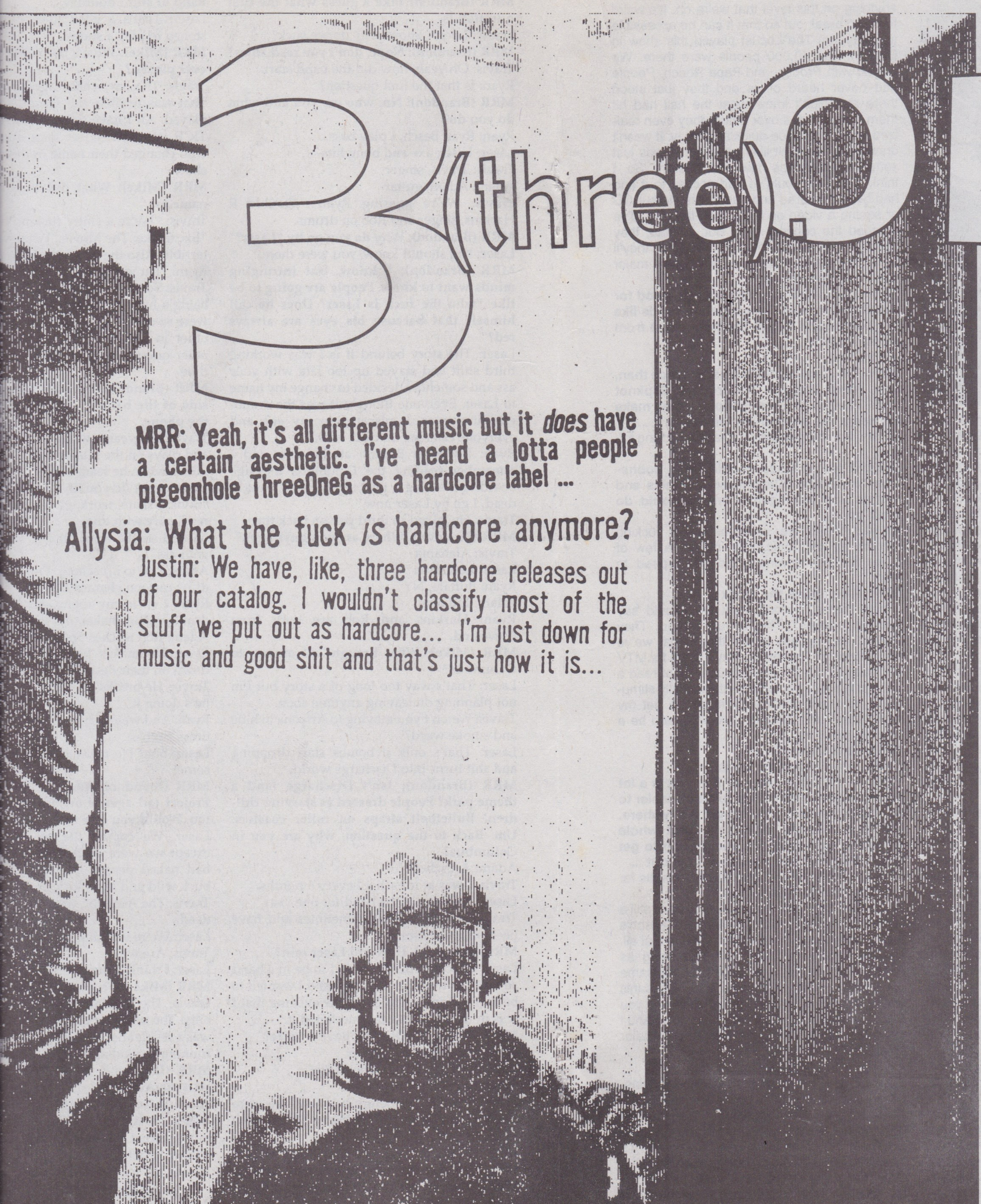
MRR: Yeah, it's all different music but it *does* a certain aesthetic. I've heard a lotta p pigeonhole ThreeOneG as a hardcore label ...

Allysia: What the fuck *is* hardcore anymo

Justin: We have, like, three hardcore releases of our catalog. I wouldn't classify most of stuff we put out as hardcore... I'm just dow music and good shit and that's just how it is

3(three)On

Int



MRR: Yeah, it's all different music but it *does* have a certain aesthetic. I've heard a lotta people pigeonhole ThreeOneG as a hardcore label ...

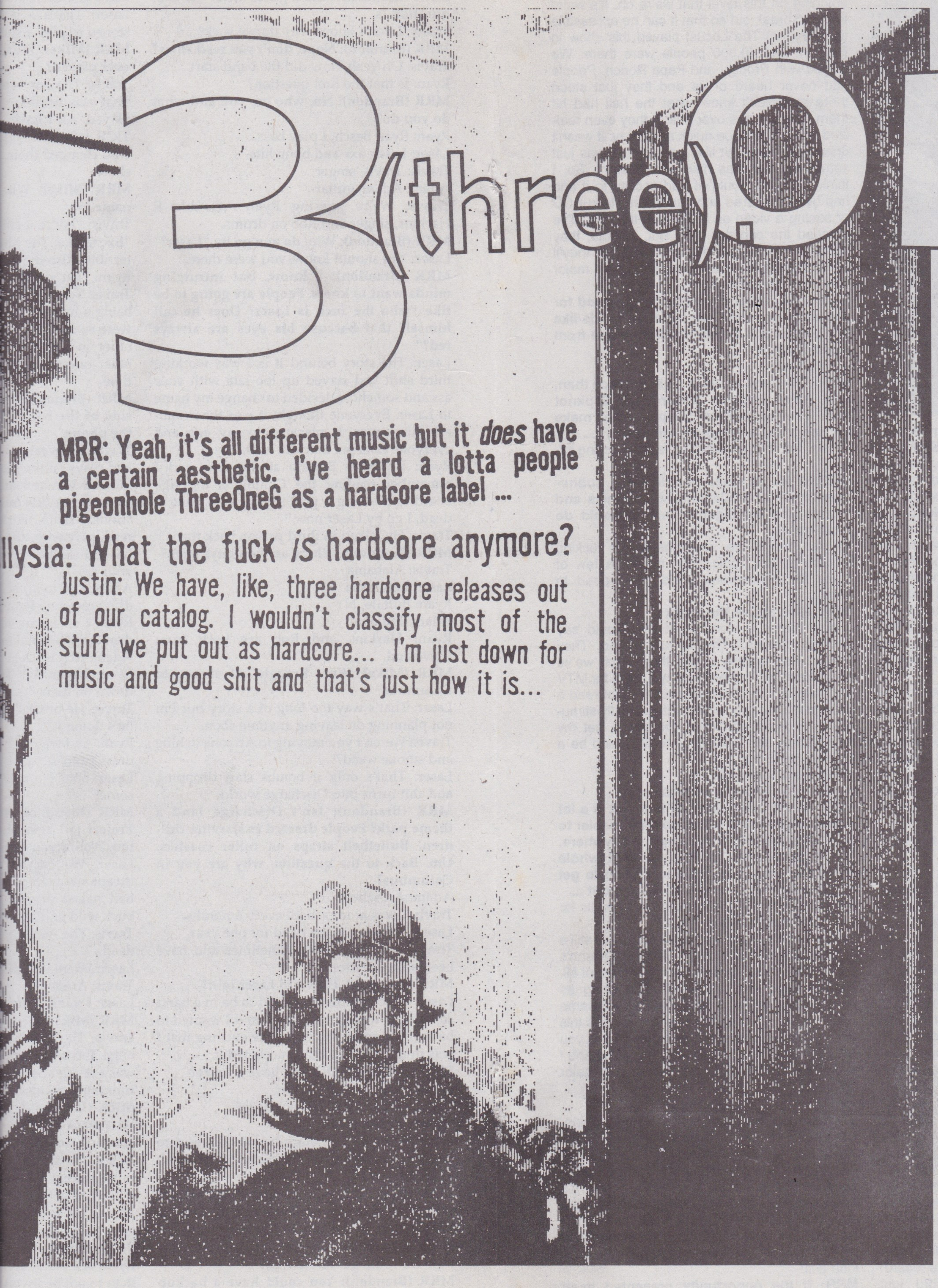
Allysia: What the fuck *is* hardcore anymore?

Justin: We have, like, three hardcore releases out of our catalog. I wouldn't classify most of the stuff we put out as hardcore... I'm just down for music and good shit and that's just how it is...

ThreeOneG
Justin Pearson
Justin's white, tv
tion, the ones tha
full-time jobs, an
Holy Molar, Cat
Dice, Festival of
like any label wo
for ThreeOneG.
exception, is ser
almost furious i
school or retro.
towards The Ne
MRR: Are there
Justin: I'm stuck
court them, but
think with hip ho
meet up with tho
see if they wann
all the kids that
what they have
but just to see w
Allysia: See if pe
we put out. I dor
Justin: I would n
to whatever. It's
we're dealing wi
Seen Through th
all over the plac
MRR: Yeah, it's
lotta people pig
Allysia: What the
Justin: We have
of the stuff we p
MRR: As far as
Ezra Ace and,
being relevant
Justin: I don't kn
eral. It's just doc
and I or the ban
place and that's
I'm just down fo
all these individu
Allysia: And it do
MRR: So, it's a
Justin: I guess y
tening to the Se
... that's kinda lik
ly but they were
when you're in t
Allysia: But it's a
we feel, what we
Justin: It's weird
so cool and craz

3(three)On

Interv



MRR: Yeah, it's all different music but it *does* have a certain aesthetic. I've heard a lotta people pigeonhole ThreeOneG as a hardcore label ...

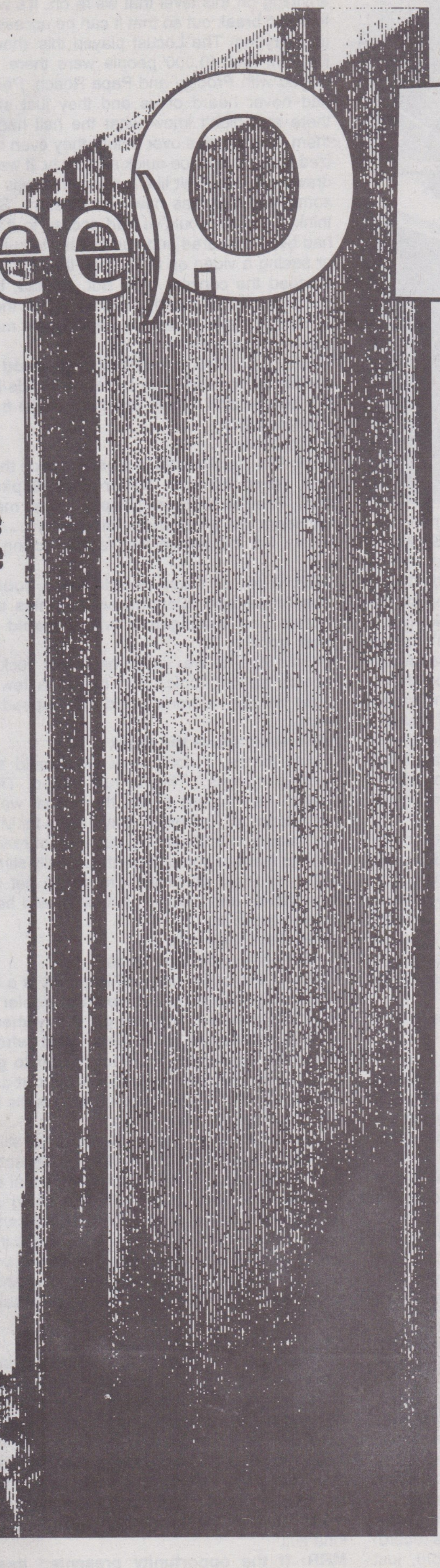
Allysia: What the fuck *is* hardcore anymore?

Justin: We have, like, three hardcore releases out of our catalog. I wouldn't classify most of the stuff we put out as hardcore... I'm just down for music and good shit and that's just how it is...

ThreeOneG Records, like
Justin Pearson (the Locust/H
Justin's white, two-story Gold
tion, the ones that keep the thi
full-time jobs, and balancing fu
Holy Molar, Cattle Decapitatio
Dice, Festival of the Dead De
like any label worth its salt, th
for ThreeOneG. Their bands
exception, is serious, dark, an
almost furious in its uncomp
school or retro. This is music
towards The New Thing.

MRR: Are there any bands y
Justin: I'm stuck on this hip h
court them, but we'll see wha
think with hip hop they're alw
meet up with those guys and g
see if they wanna do somethi
all the kids that are intereste
what they have to say about i
but just to see what happens.
Allysia: See if people are ope
we put out. I don't think we ev
Justin: I would never try to con
to whatever. It's all over the pl
we're dealing with on the Que
Seen Through the Meat Grind
all over the place but at the sa
MRR: Yeah, it's all different
lotta people pigeonhole Thr
Allysia: What the fuck *is* hard
Justin: We have, like, three ha
of the stuff we put out as hard
MRR: As far as scene stuff
Ezra Ace and, Justin, you
being relevant because it d
Justin: I don't know if I meant "
eral. It's just documenting artis
and I or the bands on ThreeO
place and that's what I like. I
I'm just down for music and g
all these individuals and what
Allysia: And it documents this
MRR: So, it's an anthropolo
Justin: I guess you could look
tening to the Sex Pistols and
... that's kinda like a scene. Th
ly but they were all from that e
when you're in the middle of i
Allysia: But it's also connecte
we feel, what we're trying to e
Justin: It's weird for me 'caus
so cool and crazy 'n' shit. But

three).one.g



it *does* have
otta people
bel ...

anymore?

eleases out
ost of the
st down for
w it is...

Interview by Adam Gnade

ThreeOneG Records, like a lot of independent labels, is a relatively small production. Justin Pearson (the Locust/Holy Molar) and Allysia Edwards run all operations out of Justin's white, two-story Golden Hill home. Justin and Allysia are the guts of the operation, the ones that keep the thing afloat amidst playing in multiple bands, sweating through full-time jobs, and balancing functional social lives. But, just as equally, ThreeOneG is also Holy Molar, Cattle Decapitation, the Locust, Asterisk, Jenny Piccolo, Swing Kids, Black Dice, Festival of the Dead Deer, Crimson Curse and Unbroken—among others. Because like any label worth its salt, the music that Justin and Allysia put out is what lays the tone for ThreeOneG. Their bands set a decided aesthetic to the label. The music, without exception, is serious, dark, and brutal. It's punk rock taken to the next level, a height that's almost furious in its uncompromising stance of Futurism-of-Sound over anything old school or retro. This is music ballistically set towards tomorrow, with all fingers aching towards The New Thing.

MRR: Are there any bands you're courting right now?

Justin: I'm stuck on this hip hop band the Roundtable MCs. I guess I'm gonna try and court them, but we'll see what happens. They have a CD out, but it's not out on vinyl. I think with hip hop they're always pretty interested in vinyl, so I was just gonna try and meet up with those guys and give them a bunch of our releases and, like, crazy vinyl, and see if they wanna do something. I think it would be good. Also, it would be nice to throw all the kids that are interested in ThreeOneG for a loop with this hip hop release... see what they have to say about it. I mean, I don't really care what they have to say about it, but just to see what happens.

Allysia: See if people are open-minded and not stuck on a genre of music that they think we put out. I don't think we even *have* a genre.

Justin: I would never try to compare Black Dice to Camera Obscura to Cattle Decapitation to whatever. It's all over the place. Which is good, especially if you look at the bands that we're dealing with on the Queen compilation *Dynamite Through A Laser Beam: Queen as Seen Through the Meat Grinder of ThreeOneG*, you can see it's a pretty eclectic label. It's all over the place but at the same time it fits together.

MRR: Yeah, it's all different music but it *does* have a certain aesthetic. I've heard a lotta people pigeonhole ThreeOneG as a hardcore label ...

Allysia: What the fuck *is* hardcore anymore?

Justin: We have, like, three hardcore releases out of our catalog. I wouldn't classify most of the stuff we put out as hardcore.

MRR: As far as scene stuff, I read the Muddle panel interview you guys did with Ezra Ace and, Justin, you said something about the music ThreeOneG puts out being relevant because it documents a scene, a movement.

Justin: I don't know if I meant "a scene." Maybe if I said "scene," I just meant music in general. It's just documenting artists. I don't wanna say "a scene" because I don't think Allysia and I or the bands on ThreeOneG are all part of any one scene. It's spread all over the place and that's what I like. I mean, I don't relate to a local hardcore scene or anything. I'm just down for music and good shit and that's just how it is. But it definitely documents all these individuals and what they've created and it documents how they feel and think.

Allysia: And it documents this century that we're growing up in, and that's important.

MRR: So, it's an anthropological thing?

Justin: I guess you could look at it like that. For me, when I was, like, ten, I grew up listening to the Sex Pistols and the Clash and the Damned, and all that comes from an era ... that's kinda like a scene. There were all kinds of bands that weren't the same musically but they were all from that era. You could look at it like that, I suppose. But it's different when you're in the middle of it.

Allysia: But it's also connected to *our* era 'cause all those ideologies trickle down into how we feel, what we're trying to express.

Justin: It's weird for me 'cause I always think all these bands like the Dead Boys, they're so cool and crazy 'n' shit. But I wonder if when they were doing it, if it seemed like it does

for me now. Um, like how I look at music that I'm involved in and stuff that ThreeOneG does and bands that I personally play in. I wonder if it feels the same for bands 20 years ago.

Allysia: The bands or the audience?

Justin: The musicians and the people that are in the bands and everyone in general. I always think, like, in 20 years, are people gonna look back and think "Oh, Jenny Piccolo, they were this or that, or the Crimson Curse, they were like this." I wonder if people are gonna think of it like I think of bands that came from back then. It's important that that stuff was available and that it was created. I mean, it helped me become who I am. Therefore, I wonder if it's gonna carry over to the next generation. That sounds kinda cheesy and lame but I'm being honest. I'm curious if it's gonna carry over to the next generation. I wonder what people are gonna think of these bands, and music in general. I also wonder where it's gonna evolve to. I mean, there's some crazy shit. If you listen to Asterisk—think of if that was, like, 20 years ago —it would make people lose their minds. gonna go. It's gonna be so extreme. I'm excited; I can't wait. I wonder where music's wait. I can't wait to see what comes out then.

Allysia: I can see people accepting the Locust on a mainstream level or I can see people just completely fucking rejecting it because they just can't get it. I don't really know which way it'll go.

MRR: Well—same kinda thing—I interviewed Bobby LBray (the Locust/Holy Molar) for *AntiComplacency*. We talked about how people's perception of sound evolves. Just like that you said: Dead Boys records don't seem as loud and crazy as they did to people that were watching them from, like, below the stage at Max's Kansas City and just *freaking* out. Do you think one day the Locust or any of the bands on ThreeOneG will be more accessible, easier on the ears of people who aren't used to punk, ya know, easier to listen to?

Justin: Maybe they might be able to understand it more. I dunno. It's so weird, the dynamics of it all. When I first started playing in bands, there was this metal hardcore movement with Downcast and Rorschach and stuff. It was so crazy and hectic and aggressive, and then you have this Korn shit that's going on right now. Musically, it sounds pretty similar. I mean, I'm not an idiot; I have a trained ear. I could see a band sounding like Slipknot—they're stupid, obviously—but if you were to just look at the musical aspect and throw it back ten years ago, when all those bands that were on Ebullition, it would sound like one of those bands. It's weird 'cause there's people that are checking out the Locust on a broader perspective. And I'm thinking maybe they're gonna try and throw us out there and market us—'cause I don't think people could market a band like the Locust or a lotta other bands that are out there. Honestly, there are bands that we deal with that I think are way too abstract and I think too creative for mainstream society to ingest.

Allysia: But if people are exposed to the Locust, people that listen to Korn and Slipknot and things like that, they might see the light.

Justin: I think they could definitely be interested in the Locust, but they probably wouldn't get it. Musically, I think there's a lot more...dynamics than they're used to. It's not all 4-1-4 time and your average horseshit lyrics that they come up with.

Allysia: You guys don't have goatees and muscles ...

Justin: Yeah, but it's interesting to see the Blood Brothers get all this buzz and interest. It's rad and great and I think that if they *could* market them it would be awesome, because I would much rather kids go to Hot Topic and be able to buy a Blood Brothers t-shirt or a Locust t-shirt or CD instead of Korn or Slipknot. It would make people more understanding and it's more intellectually stimulating and they'd have better taste in music 'cause I think a lotta people in mainstream society, they don't have access to what we're releasing. People don't know about it. It all comes down to money and it's fucked up...

Allysia: If we could have a UPC code, our shit could be in Tower Records. But we can't do that kinda shit yet.

Justin: Or if we could put ads out in *Spin* or *Rolling Stone*, then sure. If we had a half-page ad in *Rolling Stone* about the new Blood Brothers LP *March on Electric Children*, it'd be sick and people would know about it. Instead, a major label picks it up and takes care of it.

Allysia: But I don't think *nobody's* gonna know about it. There's a lotta hype about this record.

Justin: But not necessarily that record, just anything on this level that we're on. It's weird trying to break out so that it can be accessible to everyone. The Locust played this show in Belgium and 40,000 people were there. We played with Prodigy and Papa Roach. People had never heard of us and they just stood there and didn't know what the hell had hit them. Then, it was over before they even realized it and it was too quick and crazy. It wasn't drawn-out horseshit like rap metal. It was just something that was new and different. So, I think if people would've had access to it and had been prepared and had access to our CD or seeing a video on MTV, then they could've grasped the concept of it. But, instead, they got fifteen minutes of this crazy shit that they'll never see again—unless we have some major release or something.

MRR: But I think it would also be good for people in general. Just because bands like the Locust and Blood Brothers come from a better place.

Justin: Yeah.

MRR: The punk world is a better place than, like, weird Hessian trailer park Slipknot stuff. They're different people. It may make me seem like an asshole for saying it ...

Allysia: No, the general populace is fucking idiotic.

MRR: A lot of those people seem subhuman to me and injecting some ethics and morals and intelligence into it would do them good.

Allysia: And if we could have our fucking records at Hot Topic, then maybe a few of those fucking morons could be inspired to learn ...

MRR: Rise above the muck ...

Justin: Allysia, I don't think we should say "fucking morons." They're just misled. They haven't had access to the things that we've had access to. Therefore, they'll settle for MTV and television and just veg out and not read a book or learn or something intellectually stimulating, and just go "Yeah, I'm gonna get my new Nissan and fucking go to work and be a fucking carnivore..."

MRR: Beat their wife ...

Justin: ...the whole nine yards.

MRR: At the same time, all that shit is a lot easier to get ahold of. It's so much easier to be a Slipknot fan. You can get it anywhere. MTV's accessible, obviously. That whole life is the easy road. It's a lot harder to get into bands that you have to search out ...

Allysia: And that's what makes it worthwhile for me. You have to search it out.

Justin: But it's weird, the music industry's still a little bit surprising. I think Marilyn Manson's pretty interesting. I mean, I don't like him at all. I kinda have a problem with him being as misogynistic as he is. But then, at the same time, you've got his CD cover and he has this whole gender-fuck thing going on where you can't tell what he is. I think it's interesting and I think it's pretty amazing that it came on a major label and

Allysia: And he *is* shocking ...

Justin: But, at the same time, it's kinda boring. I'm turned off because he's so misogynistic. It's a drag to see younger kids checking him out and not really understanding how institutional sexism is placed in people's brains. It's interesting that they can market someone like that. That's why I think that it would be good to be able to break the Blood Brothers onto a major label and have it be sick and change a lotta shit.

MRR: If the opportunity presented itself

and the right people were involved, would you sign the Locust onto a major label?

Justin: If the contracts were right.

MRR: And you knew you weren't gonna get fucked with?

Justin: I don't see why we wouldn't. I wanna be able to play music and have people all over the world in every walk of life have access to what we create. I don't just do it for this subculture of hardcore that, in a sense, doesn't even appreciate us or like us or treat us very well. I'm not into people beating us up and slashing our tires and shit. I'd rather break out and play to people who don't have access to cooler shit. I think it would be fine if the policy's and everything were in place. Hopefully someday something will happen like that.

MRR: Would you wanna carry ThreeOneG to the next level and make it a ... I don't wanna say "major label," but maybe a larger scale, full-time thing?

Allysia: If we could make it self-sustained and live off it and pay our bands big royalties and tour support, of course. If we could make it accessible, that would be amazing. It's just hard. It's kind of oppressive.

Justin: It would be great. This level we're at is a drag. When we have bands getting bummed at us 'cause we can't pay them their royalty rates.

Allysia: We don't even have money to fucking pay ourselves for what we're doing after we get done with our full-time jobs...

Justin: Or pay rent or anything else. It's hard, ya know. We strive to get our label to some level that's not the level that we're at now.

Allysia: It *has* to.

Justin: I think with the next few releases coming out it's definitely gonna gain more attention and the label's gonna get a lot more momentum and hopefully we'll be able to do something more groundbreaking than what we're doing now. It's really hard to get by at this point.

Allysia: I think it's hard for people from Europe to get our records because mailorder's really expensive. We're working on deals with distribution company's over there—where they would manufacture our stuff and therefore it would be accessible to the whole fucking world, not just in the US.

MRR: How receptive has Japan been towards your bands and the label?

Allysia: Black Dice is going there and the Locust has been.

Justin: Actually, there's a label there called Dot Line Circle that licensed a couple GSL releases, including both of the new Locust CDs. We definitely have a lotta attention, as far as the label goes. The Blood Brothers were talking about going over there and the booking agent that the Locust's used said "If the Blood Brothers have this LP come out on ThreeOneG, then we'll have them come over." Which I thought was cool. It's interesting because we have, I dunno what you call it, this cult following over in Japan.

Allysia: Well, I think the kids over there just really appreciate American culture, which is really funny. But they dig it and I think they really appreciate the bands.

MRR: I read an interview with Melt Banana on Insound where they talked about how a lotta people in Japan really like Black Dice and how a lotta people over there are into more hard-to-grasp music, more esoteric, abstract, noisy music, and that the kids support bands and buy the records and buy the shirts and all the merchandising and whatnot.

Justin: A lot of the bands that we played with over there weren't really that crazy musically or out there. Not to talk shit on their musicianship; it just sounded like something like Sunny Day Real Estate. Just something mellow ...that's normal and average. So, it's not like everyone's into crazy fucked-up shit over there. People really like At The Drive-In and I don't think they were that crazy.

Allysia: But also I've heard that a lotta Japanese people don't really like Melt Banana, and *they're* pretty fuckin' crazy.

MRR: Justin, you have the split 7" with Melt Banana coming out pretty soon on GSL. Do you think that it's gonna get more play just because it has Melt Banana on it? Like, bi-continental appeal, play, and distribution?

Justin: Hopefully it'll be good for both bands. It's gonna be good because both bands are pretty well-known and I think it's a good collaboration. I don't wanna sound like an egotistical asshole saying that they're both good bands but I think a lot of people like the Locust and I definitely *love* Melt Banana, so I think it's gonna be a great record.

MRR: Yeah, I do too. Okay, lastly, what does ThreeOneG say to the average off-the-street punk kid?

Justin: I think people should just be open-minded and cool and check shit out. There's a lotta stuff out there that people don't know about. It's good to network and get the word out and just support real musicianship. I don't think bands like Blink need too much help. (laughs.)

MRR: (laughs) Yeah, I think they need...napalm or something.

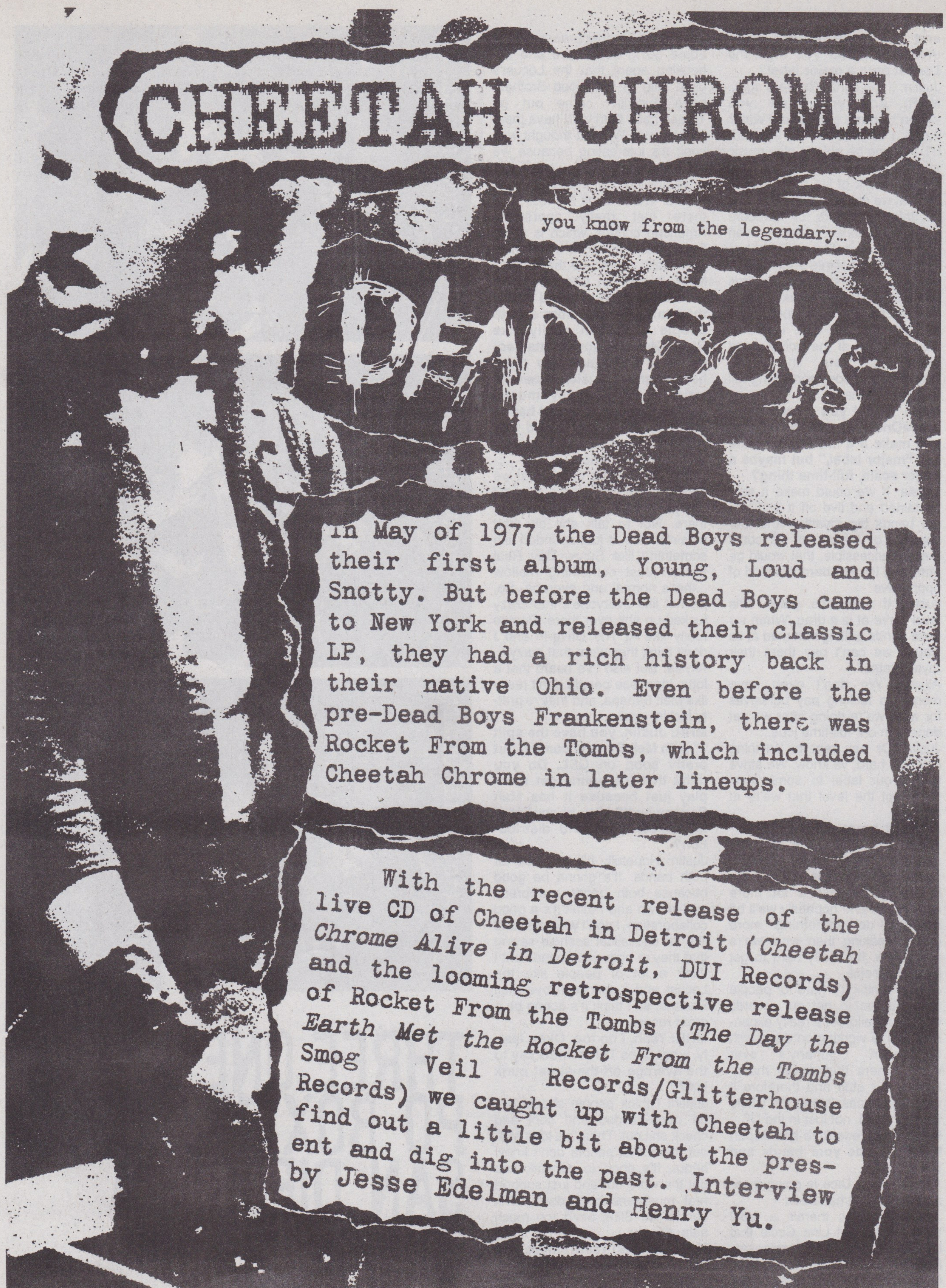
Allysia: (laughs) Anthrax.

THREE.ONE.G
PO BOX 178262
SAN DIEGO, CA
92177

CHEETAH CHROME

you know from the legendary...

DEAD BOYS



In May of 1977 the Dead Boys released their first album, Young, Loud and Snotty. But before the Dead Boys came to New York and released their classic LP, they had a rich history back in their native Ohio. Even before the pre-Dead Boys Frankenstein, there was Rocket From the Tombs, which included Cheetah Chrome in later lineups.

With the recent release of the live CD of Cheetah in Detroit (*Cheetah Chrome Alive in Detroit*, DUI Records) and the looming retrospective release of Rocket From the Tombs (*The Day the Earth Met the Rocket From the Tombs* Smog Veil Records/Glitterhouse Records) we caught up with Cheetah to find out a little bit about the present and dig into the past. Interview by Jesse Edelman and Henry Yu.

MRR: I'd like to go back a bit. In past interviews, RFTT has been mentioned; at one time you even stated that you doubted any tapes still existed (dust was the term used, I think). With the RFTT release due out in January, what are your thoughts?

CC: I was very surprised to hear the RFTT collection was being released. I hadn't seen or heard from any of those guys in years, till I saw Craig Bell in Detroit at the LiLi's show, and there was no mention of plans to do this. As far as I knew, the original tapes were lost, or dust, and I figured we were destined to be a footnote in history, period. Out of the blue I get an email from Dave Thomas, and he had this in the works. We all did interviews for the liner notes, and now it's finally coming out, the great lost RFTT record! When I saw Dave in Cleveland last month, he told me the hold up was that he had located the actual two-track master we did at the loft (wouldn't say who had it)-turns out it wasn't dust after all! We had a very nice reunion after 20 odd years, quaffed a few Guinness and then got him onstage for Final Solution and 30 Seconds.

MRR: I had read that there were five lineups of RFTT; the first two with members who did not appear to continue the RFTT musical path. Can you shed light on the first two line-ups? How did you get involved with the band?

CC: I only saw the one lineup, shortly before I joined, so I'm not the most knowledgeable person to answer that question. I got involved when Peter placed an ad in the daily paper in Cleveland, and I called on behalf of Johnny Blitz and myself. Rockets already had a little following going, a few gigs under their belts, and were getting progressively more serious about it. I guess the logical conclusion was our lineup.

MRR: Was RFTT simply a first step to the Dead Boys? Or was it different? I mean RFTT, Frankenstein and then the Dead Boys-was it a natural progression, or were they each completely different in their own?

CC: I think Rockets stood by itself as an entity-Frankenstein was the first step to the Dead Boys.

MRR: What is your take on the recent releases of the 70s era Cleveland punk? Not only are there piles of Dead Boys records now available, and the RFTT release coming up, but also the Electric Eels' recent 2xLP, a Kneecappers Record, Smog Veil Records, and a website dedicated to Cleveland punk-where does it end?

CC: Well, kids now are discovering that the Limeys didn't invent punk rock, contrary to the widely held opinion at the time (not to say that we did either). I think it was a natural end product of the bullshit that passed for music at the time, which was the worst period for rock and roll ever, up till now. It's really getting a run for its money now! Cleveland always had a ton of bands-cover bands, polka bands, wedding bands, even a couple of good one like the James Gang, the Raspberries, Left End. Ric Ocasek and Ben Orr from the Cars played around Cleveland before moving to Boston, so it was fertile ground. What they didn't have were original non-commercial listenable bands, and we took care of that end. After Rockets, and the Dead Boys, all kinds of bands sprang up everywhere; suddenly Cleveland had a scene, and a damn good one! It was well supported by the kids, if not the media, and it still is. The hometown crowd takes a lot of pride in what happened there, deservedly so. Cheese Borger and Mark Vocca deserve a lot of credit for the Clepunk site; it's one of my favorite places on the web. You can actually learn something from it-plus, it's hilarious.

MRR: I would also like to hear about what was going on with you in the 80s and 90s. I vaguely remember seeing an ad in an old MRR with a picture of you with your head shaved and it scared the shit out of me-what were the bands/projects you were doing at that time?

CC: After the Dead Boys, I formed Cheetah Chrome and the Casualties, which was basically a NYC band called the Stilettos without Elda, the singer. You've probably heard of them-Debbie Harry was a member at one time. I also played in the Stilettos as a guitarist, with Elda singing, and we did that for a couple of years. At one point Elda got backing to make a record, so we had Walter Lure and Billy Rath in the band too. Another project I did was with Walter, Billy, and Jerry Nolan, and a singer/piano player named Billy Balls, backing him up at various gigs. I did a series of gigs at Max's and Squat theater with Nico, which I just finally got a CD of that don't sound too bad, and I had a band in Connecticut called the Broken Angels that rehearsed a lot but hardly ever played out, maybe four to five gigs. Then I hooked back up with the Dead Boys in '86, did NYC and then that hellish month-long fiasco of a last tour. I then went to Cleveland to produce a friend's band, got arrested for a butterfly knife at a college radio interview, had to stick around for a while, and ended up putting together the Ghetto Dogs with Mike Metoff. Around the end of '87 I went out to LA to do "I Kill Me" with Jeff Dahl, did a buttload of reunion gigs with the Dead Boys in NYC, LA, etc., culminating with the last Dead Boys show at the Rat in Boston. I went back out to LA to do more with Jeff-that single, I believe, a couple gigs, and shop around for backing for a record with Bators. That was the last time I saw Stiv-we hung out for that week in LA. When I got back to NYC I did some gigs at the Continental Divide with Lost Gen from Connecticut. Then Stiv died, and I did hardly anything but drugs for a few years; everything changed. I really did hardly any music besides that single with Mike Hudson, and I don't remember doing that, I was so fucked up. I played with a band from Houston, Texas, called Humungus, with Nikki Sikki for a little bit. In '95 I got clean, moved to Nashville to do demos, ended up meeting my wife Anna, and stayed. I put a band together down here, we recorded songs for a CD in Woodstock, New York, in October '96 with Genya Ravan, but I didn't believe the people releasing it would promote it, so it's still sitting there. That brings us up to the live CD! Whew!

MRR: Another off the wall question-have you ever head of the band Cheetah Chrome Motherfuckers? Crazy Italian hardcore. Does it pay tribute to you and/or the Dead Boys, or is it some sort of international fluke?

CC: Oh yes, I've definitely heard of CCMF. When I lived in Boston, there was a club called Molly's that put on shows. One night, I start getting all these phone calls from friends wanting to be on the guest list, which usually isn't a problem, but I had plans to stay home, smoke a joint, maybe watch TV... What the hell were they talking about? Anyway, after telling them that there was no guest list, as there was no gig, the answer I get from everyone is "Well, your name is on the marquee at Molly's." So I call Molly's to let them know I won't be attending this alleged gig, and they tell me that me and my band are already there doing sound check! This was definitely one of the weirdest experiences in an already weird life, no shit! Finally a friend called who had heard of them-he told me they were from Italy, etc. This happened for about a month, people calling me from around the country, pissed off because I hadn't even told them I was coming to town! I called my lawyer, he got in touch with somebody involved with CCMF, got them to print the full name of the band or at least put Mother **ckers and "from Italy" or "not from the Dead Boys" in there, and people still think to this day that I was in that band. I would have sued them, but my lawyer told me they had squat except for a couple of busted up Twin Reverbs and half a set of drums. Then I actually read an interview with them (possibly in MRR), and they said they were named after some Italian cartoon character, and "sorry, Mr. Chrome." I hate Italian smartasses!

MRR: We all should know who Cheetah Chrome was as a Dead Boy, but who is Cheetah Chrome today? Musically, I mean, what is different between your influences/style then and today?

CC: Well, he's not quite as pissed off as he used to be, he's mellowed out some, still enjoys a joint and a pint of Guinness, plays guitar better, and is still somewhat of a maniac. As for influences, same as ever-I stopped sitting down and learning other people's styles years ago. I have become rather

fond of Zakk Wylde these days, his stuff with Ozzy. Who influenced who is up in the air on that one. Since I've been playing guitar since 1963, I get bored just playing the three-chord stuff. I mean, I love to play it live, but when I play around the house I do more acoustic things, slide, open tunings...you'd think I was fucking Jimmy Page! I've been learning to play piano the past couple of years. I play it on "Love Song to Death," my contribution to the new Vicious Kitten comp. When I was in Ireland on my honeymoon I picked up one of those Irish tin whistles, and you'll never hear me play that on anything. I found that I have no affinity or ability on wind instruments! As far as stuff I'm recording these days, I have a 16-track digital at home, and so far all my demos are loud stuff-I don't think anybody will be disappointed.

MRR: About the new album, how did DUI come into the picture? Is it the Midwest connection, or was it the DUI guy Doug?

CC: After we got back from Woodstock, Doug got my number from Hilly Kristal at CBGB's. He called and asked if we would play Detroit. We got all the logistics worked out; drove up, and the gig went great. Afterward, he sent me the tape of the show, asked me if I wanted to let him put it out. I had always wanted to do a live CD, hell, I wanted the first Dead Boys record to be live at CB's, so I was game. I think it came out as an accurate document of what I was doing at the time, with that lineup. Things have changed quite a bit since that gig. I have a whole new band: Pat Albert on guitar (ex-Trauma Team), Andy Zachary on bass (Doomdaddies), and Matt Bach on drums (ex-Trauma Team, Kenny W. Shepard), and it's more like Rocket From TheTombs, we jam a lot more. This lineup is really more where my heart's at now; we do less Dead Boys and more things spanning my entire career (I think I have one, still not sure).

MRR: Is there a possibility for a tour in the future? Or do you simply want to make more records for the masses to enjoy?

CC: Right now I'm playing whenever and wherever feels right, little R&R commando raids. At this point I refuse to just jump in the van and take any gig, sleeping on people's floors, etc. I like having my hotel room, traveling in large enough vehicles that I can get to the next gig without having to get the bass player's knee surgically removed from my ear, being able to arrive rested enough to play, you know, "professional," I think they call it. The expenses at this point are huge; over half the guarantees go to getting there and back. There is talk of maybe 2-3 weeks out this spring, another 2-3 in Europe later. Tell you the truth, there ain't all that many places I'd actually want to play...I could do without Los Angeles, for example. No real reason, just the place never grew on me.

MRR: What about the future? What does the future hold for Cheetah Chrome and his loyal fans? Anything you want to leave us with?

CC: Who knows, that's pretty much up to the Shrub and the Freemasons, isn't it?

To find out more about the Dead Boys, read a book or something! To find out more about the recent Cheetah Chrome release, check out DUI Records on the web at: www.duirecords.com or simply stuff $10 into an envelope and send it to: DUI Records, PO Box 46073, Mt. Clemens, MI 46073 (thanks to Doug at DUI for sending out copies of the CD to preview!). If you are interested in the up coming RFTT release check out the Ubu Projex website at: www.projex.demon.co.uk/index.html or the Smog Veil website at: www.smogveil.com, or write the nice folks at Smog Veil at: Smog Veil Records, 774 Mays Blvd., PMB 454, Incline Village, NV 89451.

Stardumb RECORDS

What do you call people from the Netherlands? Nether-men? Nether-people? No, Dutchmen (what the fuck??) What do you call a Dutchman with an amazing rock and roll record label? Stefan Stardumb, CEO of Stardumb Enterprises. Interview by Bobby Manic.

MRR: How did the empire that is known as Stardumb Records come about?

Stefan: Well, the story didn't start with the record label, but with a zine called *Stardumb*. Back in 1998, Kevin Aper (singer of the APERS) started this zine. He did some interviews and wrote some reviews, but then he needed someone to do the layout, so he came knocking on my door since graphic design is my profession. I said OK, and a few weeks later the first issue of *Stardumb Punkrockzine* was a fact.

At that time I was running a small record label called Little People Records with two friends of mine. We released some records by the APERS, plus some other Dutch punk rock and hardcore bands like OIL. After a while, me and those guys were kinda growing apart when it came to taste of music. At some point they wanted to release some weirdo-noise and jazz records. Although those records might have been pretty OK in their genres, it really wasn't what I wanted to put all my free time and spare money in. So I decided to quit. I still wanted to continue putting out punk rock records, though, so that's when I knocked on Kevin's door. I asked him if he wanted to join me with this new label, since we liked the same music and were having lots of fun together working on the zine already. He said OK and a few months later the first release of Stardumb Records was a fact.

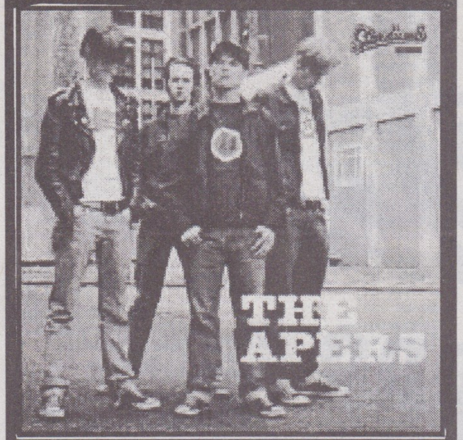
That was April 2000. Right now, not even two years after that, we have 22 releases out and things are going amazingly well. I'm really proud of what we did in this short time. We released records of some of my very favorite bands by today and so many people know about us and like us, that's all really great.

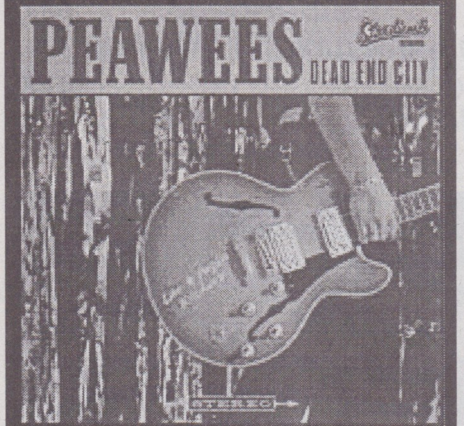
MRR: Do you have any plans to print a new issue of the zine any time soon?

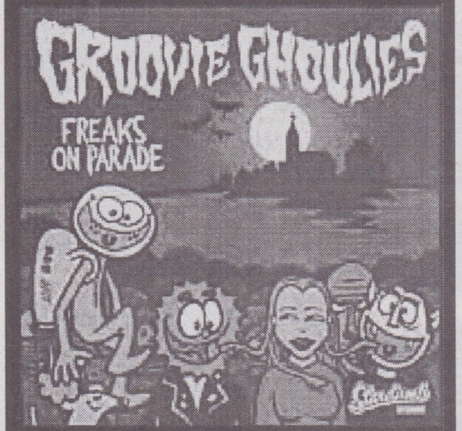
Stefan: Yeah, sure thing! Although we haven't made any issues of the zine for over two years now, we just decided to pick it up again. We always wanted to continue doing the zine, but the label and Kevin's band took so much time over the last two years that it was really hard to find the time to do it. But now we've joined forces with a good friend of ours—Dennis from Dusseldorf, Germany—who used to do the great fanzine *On The Run*. We are working hard on the new issue now, which will be out at the end of March. We have interviews with the MANGES, TIGER ARMY, MRR's own George Tabb and much more.

MRR: How would you define or characterize the pop punk genre? In other words what is pop punk?

Stefan: Pop punk seems to be a tricky term to use nowadays, since a lotta people describe those popular melodic hardcore bands you can see on MTV as pop punk now too. I'm not sure if those people are right or if I am, I just know when I talk about pop punk I mean something completely different, hehehe. When I use it word pop punk, I mean short and catchy punk rock songs with a 50s rock 'n' roll feel to it. 50s rock 'n' roll is the ultimate pop music to me. Sweet as sugar and catchy as hell. If you play it a bit louder and in some cases maybe with a







bit more balls, you get stuff like the RAMONES. That's what I like. They wrote dozens of brilliant pop songs as good as many hits from the 50s, but they just did it a bit louder than BUDDY HOLLY and EDDIE COCHRAN did. For me that's pop punk. Not necessarily bands that sound like the RAMONES, but bands that try to make great catchy pop tunes with a punk rock attitude and who know their rock 'n' roll.

MRR: Why did you decide to start a pop punk label, even during a time when everyone was getting a tummyache from all the sugary sweetness that is associated with it?

Stefan: Well, we never started this label as a pop punk label. We are a punk rock label and we carry different styles of punk rock. Listen to bands like the PEAWEES, the NERDS, or WISEGUY and you'll know what I mean. The PEAWEES is a brilliant punk rock 'n' roll band and they dwell somewhere between the DEVIL DOGS and SOCIAL DISTORTION. Everybody should buy their album. Not because it's on Stardumb, but just because it's the best record made in Europe in the last couple of years! The NERDS album has liner notes by Jeff Clayton of ANTiSEEN and Gerry Atric of the BULEMICS, so I guess you kinda get the picture how far from pop punk they are. WISEGUY adds a lotta rock to their punk, like they were from Scandinavia, hahaha. We get labeled as a pop punk label pretty often, because most of the other stuff we released is pop punk. I understand people draw conclusions because of that, so I don't mind it too much, but it's not true.

We started the label because we wanted to put out music we like. That's it. If it turns out that of every ten bands we release, eight are pop punk bands, that's because we like them, because we enjoy their music, enjoy their shows, their attitude... I don't care if this kind of music isn't the hottest thing around these days. That's not why we started the label. We didn't start this to make as much money as possible, so there's no need for us to follow trends either. If we wanted to get rich we wouldn't be in the punk rock business in the first place. We aren't businesspeople—we just run a label because we like music. We just wanna have fun. Right now we have so many good things going on... Thanks to this music we have made so many friends, it's amazing. I can go to Italy, Germany, UK, USA, etc., etc., and always have people to hang out with or a place to sleep. That's great.

MRR: Do you think there is still a market for pop punk?

Stefan: Yeah, of course. There's a market for every kind of music. Maybe the market is smaller right now than it was five years ago, but that only means all the trend-hopping people are into something else now. And since the trend-hopping bands and labels left the pop punk market too, I think the true dedicated bands and labels can still sell pretty much the same. If you really liked a good pop punk record then, you will still like a good pop punk record now.

MRR: How did a kid from the Netherlands end up working with so many bands from around the globe, including a few bigger-name acts like Toys That Kill, the Groovie Ghoulies, Darlington, etc...?

Stefan: Well, the world isn't that big, it seems. The GROOVIE GHOULIES toured Europe five times, so we met them several times too. They are an amazing band. I remember the first time they came here, they totally blew me away. And every time they come back they keep surprising me. We interviewed them in 1998 for our zine and in 2000 they played on our two-day festival the Stardumb Rumble. That's kinda how our contact started. I'm really proud to have them on our label. We first got in contact with DARLINGTON thanks to their old label Melted, but when they toured Europe in 2000 we became friends and that's why they decided to do their new album with us. As for TOYS THAT KILL, we just mailed Todd because we are FYP fans and he already knew our label. So that worked pretty easy. They are trying to come to Europe in September, so I hope that will work out well. Those two TOYS THAT KILL songs we released are so fucking great, I can't wait to see them play that live!

MRR: Aside from the bands you work with, what bands really get you excited? What American bands make you want to run out and get a green card?

Stefan: American bands that still exist? RANCID or SOCIAL DISTORTION would be cool, but I'm not sure if that's realistic, hehehe. The QUEERS would be great too. Joe Queer already sings on two songs on the album of the MANGES, so that's a nice start. And I personally love the CONNIE DUNGS. They released a few really great CDs on Mutant Pop and especially their last one *Eternal Bad Luck Charm*, is subliminal. If anybody who is reading this feels like buying a record today, buy that one! It's amazing! They broke up last year, but three of the four guys started a new band called A RADIO WITH GUTS, and if it's just as good as the last CONNIE DUNGS stuff, I would do a lot to have them on Stardumb. And if Kevin was here I'm sure he would say the MUFFS.

MRR: Have you been able to make any money on distro? Are stores actually carrying your releases?

Stefan: In a couple of countries we have distribution and that works pretty OK. For the rest of the world we try to get our music spread around there ourselves as good as possible, by contacting punk rock stores or mailorders directly or trading with local labels. In the USA we work with IMD (Independent Music Distribution) from LA, California. They also carry cool labels like Recess and such. They are doing a great

job for us. If you don't mind I would like to take this opportunity to put down their contact info here, in case any store or mailorder in the US would like to carry our record.

MRR: Do you think being from a foreign country affects your chances of getting picked up by the bigger distributors like Mordam? Or do you think it's just because you put out pop punk records and the whole world is still against there being another pop punk plague of '98?

Stefan: Yeah, in some way it's harder to be from Europe. Most bigger US distributors don't even carry labels from outside the US. That sucks, but I'm just glad things are working quite well now over there since we work with IMD. In Europe itself it's hard too, because Europe is divided in all these different countries, all with their own distros, their own magazines, their own language, etc. If you want to promote a record well in Europe you have to work with so many different people, while you can reach the whole US by just working with a few. Anyway, I don't mind it too much. That's just the way it is. I live in the Netherlands, a very small country, but it's a very cool place to live, if you compare it with many other places in the world. I could move to the US because the punk rock market is bigger over there, but I like it better to show the world that you can also reach things if you are from a small place like the Netherlands. Heineken did it too, so why can't Stardumb? Hahaha.

MRR: How many people work at Stardumb?

Stefan: Well, first of all it's me doing this almost full time, besides some illustrating and graphic design jobs I do to make a bit of money. Then there's Kevin Aper. He's mostly occupied with the APERS and his part time job, but the time he got left is for Stardumb too. But besides the two of us there's a whole crew of local kids that help us out every now and then. When we have a new record out, there are about five to ten local kids who help us make and send out the promo packages. Besides that, some of them come here to help me with all kinds of stuff when they have a free day. That's totally great. They just do it because they like the label and I'm not sure if they really realize how big of a help they are for me. Even if it's sometimes just stupid work like putting CDs in their cases or stuff like that, if I had to do that all by myself I wouldn't have time to the other stuff I need to do. So here's a big shout out to Jerry Hormone & the RAGIN' HORMONES, the LULABELLES, SOPORIFIC, Danny Be Good, Niels 70-Nine, and Edwin Caramel. You guys rule!

MRR: Will working for Stardumb increase your popularity and heighten your sexual prowess?

Stefan: Hmmm... I think after this interview is published in MRR things might look up for me, so thanks a lot for this! Hehehe.

MRR: So what's next for you guys? You've released over a dozen records since you've started—how many do you your self putting out in 2002?

Stefan: Yeah, we did eight records in 2000 and thirteen records in 2001—that was crazy. For 2002 we have about eight records planned now, but the year just started, so I'm pretty sure we go over ten records this year again too... No sleep for me this year either, argh!!! Anyway, soon we will release the new album by the SONIC DOLLS from Germany, which fucking rocks! Besides that we are talking with the GROOVIE GHOULIES, the BACKWOOD CREATURES, the POPSTERS and some other bands about new records. I also sent a letter to BRUCE SPRINGSTEEN if he's interested in doing a record with us, but he didn't get back to me yet.

MRR: How long do you see yourself doing this? Are you ever going to get tired of putting other people's records out and just say, "the hell with you guys, I'm gonna start my own rock and roll band and keep the hookers and coke for myself!"

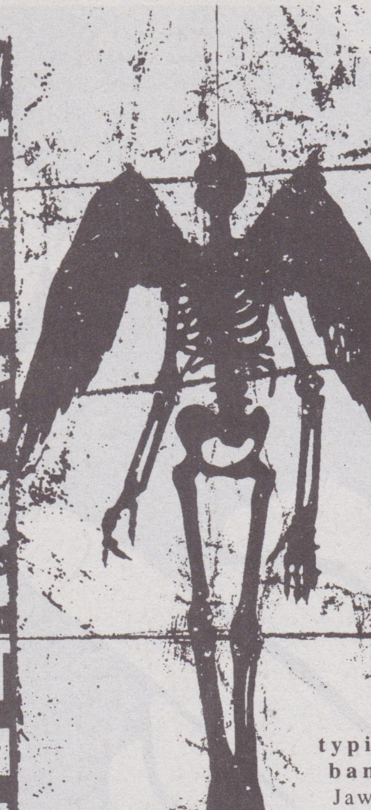
Stefan: Hahaha, I'm not really a coke guy, but the hookers sound good to me! Anyway, I get tired of things really easy, so I'm already surprised I made it this far!

MRR: Anything else you want to say?

Stefan: I wanna thank you for doing this interview and I wanna thank everyone who's supporting us and our bands. If I talked about bands people never heard of they might wanna check out our website www.stardumbrecords.com to download free mp3s of all our bands. Oh, and my birthday is coming up soon again, so if anyone wants to buy me a present, that's cool! I still need to get the latest NICK CAVE record and I love chocolate, just to give you some ideas...

Distro contact: www.imusicd.com/todd@imusicd.com / (562)869-9450

THIS COMPUTER KILLS



by Jacen Beers
(http://newhardcore.net)

This Computer Kills is a Reno, Nevada-based band, who in true DIY fashion, released their own full length and quickly sold out of it. Soon after, Substandard Records caught wind of it and gave it an official release. Their sound is a combination of dueling vocals, screaming, roving basslines, and high-strung guitar melodies, set to a driving quick punk rock beat much in the vein of Moss Icon or Drive Like Jehu.

Jacen: So first off I have to say the typical question that all interviews have...who's in the band and what do you all play?

Jawsh: I play guitar and scream.

Jeff: I'm Jeff, and I play the drums.

Nick: I play bass and scream. We're a power trio.

Jacen: Putting music itself aside, is there anything that each of you in the band do to contribute to the band on the side?

Nick: Nope just Jeff, he does so much for this band.

Jawsh: I help Jeff.

Jeff: I do everything, I program the computer that kills.

Jawsh: I watched him.

Jacen: What kind of computer is this infamous killer that you folks represent?

Nick: That's top secret.

Jawsh: A rock n roll machine. Oops.

Nick: We are not at liberty to divulge such information at this particular junction in time.

Jacen: I understand it was Jawsh though who did the artwork for the 7-inch wasn't it?

Jawsh: Yes.

Nick: Jawsh and 13 hours at a Kinko's.

Jeff: I sat by his side.

Jacen: What is with your obsession with angels? Are you Christians?

Jeff: No.

Jawsh: No, I just always kind of liked drawing angels. I drew one masturbating on my desk in 7th grade once.

Jacen: They look very nice but not masturbating...

Jawsh: The other kids had mixed feelings about it.

Jacen: One of the things that is great is the artwork on both albums you guys have released. Anyways...what was the inspiration behind the name of your 7-inch, This Life Is Lived?

Jeff: I just play drums, I don't know what Nick and Jawsh are talking about.

Nick: "This Life Is Lived" is a lyric from the last song on our

seven-inch called The Ender.

Jacen: The 7-inch came out on Sedition Records. How did you guys get hooked up with them?

Jeff: We played our first show in Tom's Garage and he came to many of our shows over the past 2 years. One day he asked if we would be interested in doing a 7inch and we said sure.

Jawsh: It was a ska show.

Nick: He had no idea what he was getting himself into.

Jacen: What did he get himself into?

Nick: We spent a fortune recording it and now he can't go to college and eats ramen noodles.

Jawsh: Yeah we really lagged on recording.

Jacen: Bad kids

Nick: Every day. Ramen. No school. We feel terrible.

Jeff: That's okay...at least he has 1000 7inches sitting in his living room.

Jawsh: Tom sure is great guy for not hating us now.

Jacen: While we are on the topic of a 7-inch—The dream 7-inch question. If you could release one split seven inch as the final and most important release that This Computer Kills could ever hope to record, who would the split be with, what label would release it, what would the album art have on it and what crazy variation of vinyl would it be pressed on?

Nick: Can the band be broken up?

Jacen: Yes they can.

Jeff: We all know the answer to this one...

Nick: I would like to have done a split with Moss Icon.

Jawsh: I would like to do a split with Bright Calm Blue

Jacen: Bright Calm Blue is an amazing band

Jeff: Bright Calm Blue would be awesome...but I'm gonna go for guns n roses circa 87.

Nick: Bright Calm Blue seems to be a little more realistic.

Jawsh: I love their drummer, he is amazing.

Jacen: One time I played you guys and them back to back on my show and I got a phone call saying how great both bands were.

Jawsh: Then we should defiantly do a split.

Jacen: What was the best show you guys ever played together?

Jawsh: We played with my other band the Shookups On November 23rd at Park Street in Reno.

Jacen: The Shookups are good.

Jawsh: That was the best lineup.

Jawsh: Actually playing with Bright Calm Blue and the Phantom Limbs was the best lineup

Jeff: That was two separate shows, Jawsh.

Jawsh: But they're both so good

Jacen: You guys have a banner at your shows with your name on it. Anything else that you have at shows to make the show more crazy or visual?

Jeff: On occasion...a red light, but most of the time, we just bring ourselves. That's crazy enough.

Nick: We destroy the crowd with sheer soul intensity...as we are Reno extremo-screamo/sit-on-the-floor-core.

Jacen: Jawsh has nice hair, any comments?

Jawsh: My hair's outta control. I've taken to wearing a bandana

Jeff: Jawsh is bandana thrash-core now.

Jawsh: This is true.

Nick: He looks like Scott Baio.

Jacen: Aside from shit and the fact that tour was cut short...how did it go?

Nick: I remember a lot of porn stores and then record shopping, that's about it. Seeing Iron Lung every night was a treat. The fun level survived because of the crucial crew.

Jawsh: No one really liked us and the crucial crew made fun of us a lot.

Jeff: Shon (Mosh Hogs Crew Tougher Than You) kept things fun.

Jacen: What kind of bands would you say you fit in with better at shows? A.K.A. who are you similar to sound wise?

Jawsh: Screamy wimpy bands.

Jeff: The Blood Brothers.

Nick: The Blood Brothers.

Jawsh: Blood Brothers, and Bright Calm Blue.

Jacen: For some reason I knew both of those bands would be mentioned...you guys and the Blood Brothers and Bright Calm Blue are among my favorite bands. Who is the wimpiest in the band?

Nick: I am, no contest. I write poetry and pick flowers and take long walks on sandy beaches thinking about ways to save the rainforest.

Jeff: Jawsh wears a bandana now, so he is tough.

Jacen: On your website you guys have a biography that confused me yet intrigued me. Tell me who wrote it and what it is all about?

Jawsh: Nick did it; he is one of them smart kids. He goes to college.

Nick: Our label (Substandard) asked us to write one. We tried to write one but it just kept coming out lame. So we decided to be a bit experimental with it. It's a mix of half-truths and song lyrics.

Jacen: Shouldn't the lyricist be the smart one?

Jawsh: No.

Jacen: For those people that have heard you, is it obvious that you don't sound like anybody else out there? I always have a hard time describing your sound to people or in reviews. How would you boys describe your sound?

Jawsh: It's just a bunch of screaming, noise, a poppy beat. Screamo-Pop.

Jeff: There have been so many attempts at describing us. I think most have failed.

Jawsh: Yeah, and it turns out we're just a bunch of noise.

Jacen: If you could kick out one member of the band who would it be, and whom would you replace him with?

Jawsh: That's a fucked up question, what's your problem?

Jacen: Deal with it Jawsh...Canadians are fucked up.

Nick: I'd kick Jawsh out and replace him with Tonie Ryan Joy.

Jacen: Who is Tonie Ryan joy?

Nick: Moss Icon, Universal Order of Armageddon, The Convocation Of..., and Lava.

Jeff: Axl sings way better than Tonie Joy.

Jawsh: yeah.

Jacen: Why are you so obsessed with Guns N Roses, Jeff?

Jawsh: He's from a white-trash town.

Jeff: Cause Guns N Roses were amazing. I've thought about starting a GNR cover band many times but I'm probably not good enough to play in it.

Nick: The views and opinions of Jeff are not reflective of the This Computer Kills collective.

Jawsh: Nick likes Ace of Base.

Nick: Do not call Reno a white-trash town. You can make fun of me, my band, my musical tastes, but not my town.

Jacen: Nick tell me...what is it that you love so much about Ace of Base?

Nick: I enjoy the rhythmic beats and soulful intelligent lyrics.

Jawsh: Nick you're not even from Reno.

Nick: Oww. Dude. Oww.

Jeff: The truth is revealed.
Jawsh: Go back to Ohio.
Jacen: Lets see, where were we...this is chaos...talk about your release on Substandard. It came out as a self-released disc with some pretty cool home made packaging. What made you decide to release it on a label?
Jeff: John (Substandard) came across us on mp3.com and asked us to do a record. I honestly thought someone was fucking with us. But he was for real.
Jacen: It's too bad that the tour was cut short just after you guys released the albums. Do you boys have any future touring plans?
Jeff: As far as touring goes...we will see what the future offers, but I would love to play the east coast.
Nick: As far as future tours are concerned, we'll play it as it lays.
Jacen: I realize you are all probably poor as hell after all of this touring and recording...but do you have any plans for future releases yet?
Nick: Jeff is the only one who really knows what's going on with this band.
Jeff: Substandard wants to do another record, and we have been asked to do 7-inches for a few different labels.
Jawsh: I don't remember any offers.
Nick: Exactly
Jacen: Which song are you guys putting on the This Guy Records compilation entitled "We Will Answer With Questions" that is coming out soon?
Jeff: Paradigm: Anomie
Jacen: Good choice. You guys will be appearing with some good bands.
Jeff: Word...it looks to be a really good comp.
Jacen: What was the question that they had you ask?
Nick: That too...is a secret.
Jeff: "Why can't Nick think of a question?"
Jeff: Is he too busy playing poker? I think that was it.
Jacen: I hear Nick has a gambling problem...explain?
Nick: I run a small independent card room out of my one bedroom apartment. We play no limit Texas Hold 'Em.
Jacen: There are bands called This Machine Kills and This Robot Kills...what do you think of bands that have similar names as you guys?
Nick: It's a band name formula. This noun verb.
Jeff: I like This Machine Kills...we played with them...they didn't harm us.
Jawsh: This Machine Kills rocks. They're way better than us.
Nick: This Machine Kills out rocked our dumb asses.
Jacen: So where did your name get its inspiration?
Jeff: It's from an episode of "Are You Afraid of the Dark?".
Nick: Join the dark side.
Jacen: You watch that show?
Jawsh: That show shaped who we are.
Jacen: Besides that show...what are some other shows that shaped your current identities that you watched as children and why were they so memorable?
Jawsh: The Simpsons, and Kids in the Hall.
Nick: The State.
Jacen: So I have uncovered with this interview that Nick is the wimp of the band and that Jeff is coming close to stealing the title. Jawsh is tough and wears a bandana and has hippy hair. Nick is mildly obsessed with Moss Icon and a few other interesting tidbits. I am done now. Any last words?
Jawsh: That seems about right
Jeff: Love comes in a syringe
Jawsh: hope you got what you came for. Raj is cooler than Jesus.
Nick: "Life is not a movie, everyone lies, good guys lose, and love does not conquer all"
Jacen: Thanks boys

ISSO*KEH

Here's some European flavour. England meets Germany via Denmark. Interview via mail by In The Navy Davy (xgayvidx@hotmail.com).

MRR: Introduce ISSO*KEH to the readers of MRR.

ISSO*KEH is the siblings Ike and Boitel on guitars, recorder, vocals, percussion trying to live the true campfire punk spirit to the max (you know what that means). We're currently living in Hannover and Göttingen, Germany. We started in 1976 and 1982, resp., and became a band around 1993. The year of our band founding is supposed to be a secret because we're lazy as fuck. Our hearts are on fire, though! How does that go together? We don't know.

MRR: Where did the name ISSO*KEH come from and what's the meaning?

The name came into existence as we fiddled about with words. Although the name might suggest that ISSO*KEH is okay, we claim that our band IS not just OKAY because it's really exciting to us. We want to be an exciting OH OK with the particular charm of a MLP!-attached thing.

MRR: What are you trying to get across with your music? Do you have a sort of goal?

Shall we give away our best secrets by being honest? Let's see.

The idea of a revolution is great but la revolución itself won't be completed very easily or planned from this desk. However, there is hope for attempts to be gathered. Other goals are stopping growing up (immediately). Less talk - more campfire rock.

MRR: Last issue was a special issue dedicated to queer punx. How do you think the average punk kid will respond to that issue?

First of all, queerness and punk both seperate are okay, but being mixed together they become such a brilliant (sexy) thrill. The lack of anything that is not male, white, straight, fairly well-off in punk/hardcore just proves that it could be different. Some kids might say that it's great because being queer/non-straight is subversive, whereas others might be just indifferent towards it and yet other people might say "Keep your non-straight ass out of this!" or "I needed to hear this for a long time! Thanx.." However, "being queer" should attempt to be more than just fucking people of the same sex with society's approval. It keeps coming back to the general statement of "Until all are free, we are all imprisoned." When I (being white, physically non-handicapped, male, from a middle-class background) can safely run off to my favorite evening entertainment in town without the risk of being bashed for my sexuality, it's a nice thing for me but it doesn't mean that oppression has vanished.

MRR: Why do you chose to release your recordings yourself? Why don't you just ask somebody else to do it?

DIY rock, dude. Honestly, who do you think would release our crap? So we just have to do it ourselves but it's not a problem as it's such great fun. It's not just recording songs, but sitting down, writing stuff, baking cake, doing artwork, printing covers, spending hours on the xerox machine trying to scam some copies. In the end, it's just a way of expression and A!R!T! (at the risk of sounding pretentious). We just don't want to give away our chance to express ourselves. It's nice to do things together with people - if someone would want to put something out for us (hasn't happened a lot yet...), we'd be flattered (just as we are about this interview, thanx Davy!) However, we don't just wanna sit around and wait until someone comes along and likes us (those times are over). If we moved to San Diego and roadied for THE LOCUST things would probably be different (if the trend changed, we'd have to move somewhere else again...).

MRR: Boitel, you call yourself asexual. It seems to me to be the ultimate "screw you" to society. Just how do you do it?

Being asexual is the most simple thing in the world. 24 years and counting. Asexual since 1976 - still keeping the spirit and going strong. In a few easy steps: Asexuality has to come deep from within in a combination of irrational disgust and being scared of touching, being touched, contempt for most human beings (esp. men), insecurity, a certain S/M-fondness of loneliness and when finally overcoming those barriers finding oneself in a one-sided "love" affair situation. Asexuality is often easily confused with prudishness but it's definitely not the same. However, at the end of the day it's just another label to get stuck with. Is having crushes, auto-sexuality, trying to be a biologically male homosexual being rather unexcited about penises (men's brains) mentioned in the big book of "How to be asexual properly"?

If in doubt - consider asking the ASEXUAL ALLIANCE for advice.

MRR: If you could "out" someone, who would it be?

Ike: Bill, Ted and me, myself and I.

B: I tried to come up with something funny but nothing comes to mind. Batman, Robin or the cute boy you see all the time who doesn't let his girlfriend out of his sight because they belong to each other and see their freedom in a monogamous, excluding, physical-time-spending couple-relationship - oh come on, we've had those dreams before but they fell apart and that's a fucking good thing.

MRR: What are your plans for the future?

As ISSO*KEH will be problably living in Hamburg and London for some time by the end the year, that means that there are new strategies to be considered. There is gonna be our LP-tape "LE BELGE" before moving (fingers crossed), as well as a cover tape and some other projects...

9) Discography:

SEX Pisso*kehISTOLS "Never mind the bullocks...."-LP
CRASSo*keh "Feeding of the 5,000"-LP
RiTEss oF SPRINkeh s/t-LP
TIMMY/WITHIN/KISSES AND HUGS/ISSO*KEH - 4-way-split-LP
still available:
ISSO*KEH
"deux tartes aux citrons et une salade de fruit"-7"
various comps.

Random plug - RED MONKEY (uk) and ERASE ERRATA (sf) are two of the best currently existing bands in the world.

No gods, no masters: POLY STYRENE is our heroine. 1976 seems to have been amazing because they were little rules. It could be like this everyday we should never forget that.

We can be reached @

Arndt/Ike Boetel
Max-Eyth-Str. 5
30173 Hannover
Germany
boitel333@hotmail.com
thordis123@hotmail.com

STRONG INTENTION

Interview by Jeb Brannin (Crass Menagerie)
In the seemingly endless parade of high-velocity ultra-thrash bands sometimes it is hard to know which one are truly worth dropping your hard-stolen cash on. Well let me give you a hint... If it is STRONG INTENTION, you can't got wrong. The last two records especially Each Day Lived... An Act Of Defiance 7" and What Else Can We Do But Fight Back LP/CD (both on Six Weeks Records) are absolute masterpieces. Seriously. The top secret, but ultimately powerful H.T.C. (Hardcore Thrash Council) met and declared it to be so (see HTC Resolution Six-W-S-I). An interview for this fine publication was far overdue.

MRR: It seems that there is a never ending "East Coast" vs. "West Coast" rivalry in hardcore. Do you ever feel caught up in that?

Zac: No, I don't feel caught up in it at all, when we come out to the west coast I see the "Victory"/mainstream hardcore kids all trying to act like they are from the east coast, or NYC to be more specific, but aside from those morons I don't really see or "feel" any rivalry.

Adam: I don't think I've ever thought of there being any kind of rivalry between the hardcore community on each side of the country. But I agree with Zac, we've met a lot of kids from the all over the country, not just the West Coast, who try to affect some kind of "NYC" style attitude....that's just goofy.

MRR: So do you think there is a distinct "sound" that can be associated with East and West Coast hardcore?

Zac: Well, yeah, I think the west coast is more the home of punk rock and grind/fast/thrash core where the east coast is just fucking hardcore. I always thought that came from environment . I mean, there are problems everywhere but i think there is a big difference from living in sunny California on the beach or on the bay area, than say living in NYC, Boston, DC, Philly or Detroit .

Adam: Yeah, but the distinctions are becoming gradually more blurred when it comes to the music. I used to think of hardcore and punk from the West Coast as being more manic, and definitely faster. But now there are a lot of East Coast bands that are playing as filthy and raw and fast as hell as any LA or Portland bands. And things are shitty all over, so good HC can come from any part of the country.

MRR: Your sound seems to be moving away from a "chugga-chugga" hardcore sound to a total thrash sound. Is that a calculated move?

Zac: I would not say calculated, just a more concerted effort to have things sound the way I always wanted them to . The 1996 7" was all songs from 93-94. All the stuff we had written when we were younger and had no direction as a band , I had a group of total slackers in the band with no sense of purpose, no drive and no goals as far as the band goes. They wanted shit heavy which I like also, but they were never into the speed factor which is something I had grown up with , so for the demo and 1st 7" I let things go ,after that I was no longer going to wait for us to speed things up dramatically so those jokers all left in 1995. Then Adam joined the band, he was into the same fast stuff I was and we made a focused effort to make things as fast and as extreme as possible, we still have not reached that place yet where we are totally satisfied but its getting there.

MRR: How come there aren't more Strong Intention releases on Crucial Blast Records?

Zac: Well, it's Adam's label, and I was fine with our 1st 7" and the split 7" we did coming out on Crucial Blast... but we both felt that it'd be better for someone else to release our stuff, allowing Adam more time to run his label without having to pull double duty of being the band's label and guitar player... and leaving me to book our shows/tours and not have that headache. At this point I am very happy having our stuff out on Six Weeks , having Jeff and Athena do the LP/CD as well as the 7" has been a smart move for us... and they had the distribution that Adam did not have back then.

Joey: When it comes to how our stuff is released, I just want to work with whoever is going to put 100% attention and confidence in us. I think Adam's label is growing into something that will become known for it's eclectic artists,yet I think Crucial Blast and Strong Intention are sorta on two different paths.

Adam: I've got enough on my plate without having to worry about this trainwreck anyways,hehe....

MRR: Do you see yourselves as descendants of the "hatecore" scene?

Adam: I think we are on the same page as you when it comes to what we refer to as "hatecore", so yeah, to an extent. When Zac and I first started to play together in '96, we both were really into old Boston bands like SLAPSHOT, NEGATIVE FX, as well as NEGATIVE APPROACH, and that was a big part of why we wanted to fucking play faster. And if I was to use the description "hatecore", those are the bands I'd be thinking of, especially NA....the term has been bastardized over the past few years though, and I think alot of people attach shady politics and macho attitudes to it, so that's not a word we use to describe our music. But we've been called that in the past in reviews , so there's something to it, I guess,hehe. I'm not going to knock anyone who thinks our music is "hateful", because that's certainly a primary emotion behind what we do. But musically, I think we're a mix of pretty much all the extreme hardcore we're into. We're not concerned with trying to have an "old style" sound....we used to, hehe, but not anymore. We just do our thing.

MRR: The cover art for your latest CD has what could be described as a picture of "terrorist" activities. Are you concerned how people will react to it in light of the WTC and Pentagon attacks?

Zac: No, not at all. I mean, yeah, it's a powerful image, it ties in with the title and themes on the record, but it has no "terrorist" connotations to it at all.

Adam: I agree. I think it's a pretty ambiguous image....it definitely references violent resistance, but any specific connotations are left to the imagination. Granted, your regular joe would probably think it inflammatory in light of the current social climate, but that's fine with me.

MRR: Do you think that in light of the attacks that hardcore bands may have to reevaluate their "hate" and "violence" approach?

Adam: If anything, I think the approach needs to become more focused. If you're going to scream about something, know what you're talking about. I'd hate to see someone tone down their "message" based on the pro-censorship, anti-violence attitude that's sweeping through the US media.....not that there are that many bands out there now that are really truly threatening or anything, anyways. But no, the attacks on the US are obviously a big slap of reality, for all of us, and I would think that many artist's lyrics and attitudes will become more delineated, less empty sloganeering. Things are getting real, right fucking now, and even mainstream media is reporting on the worldwide disdain for US foreign policy in the MidEast in the past, which is something I'm surprised to see covered. Or maybe, I'm just wishful thinking. Did I get off topic?

MRR: Not at all. I think the "empty sloganeering", as you put it, will probably seperate the intelligent bands from the drones. I wouldn't be surprised if the slogan shouting took a more nationalistic stance. That is what seems to be happening in just about every facet of this country. Which raises this questions, do you think this

new climate could give rise to yet another Nazi skin movement?
Zac: Not a Nazi skin movement per se, but a rise in that nationalistic bullshit...we played a show the weekend after September 11th, and I saw these skins with "American Pride" and American soldiers tattooed on them. I think we'll see a lot of nationalistic sloganeering at some shows, etc, and we'll have to kick the fuckers right out of the scene like we've always done.
MRR: Do you think the government will use the "war on terrorism" to curtail civil liberties in the U.S.?
Zac: Oh yeah, it's already started. I would hate to be a Muslim in this country now , they are going to be harassed and have their civil rights violated on a daily basis. It won't be limited to minorities although I think things will just get worse before they get better for minorities. On one hand you want things to be safe but you can't just harass and arrest people because of the way they look.... and I think the government will be cracking down on everyone as long as they can get away with it.
MRR: So what were the highlights and low lights of your recent U.S. tour? I know the low light for me was having your show in my state cancelled at the last minute.
Zac: Highlights were getting to play with some awesome fucking bands,like SHITLIST,LACK OF INTEREST,RUINATION,ASSEMBLY OF GOD,LIFES HALT,DISKONTO,DROP DEAD,PIG DESTROYER,BENUMB,HELLNATION...the lowlights are that there are still way to many kids out there who should not be doing shows, as they just rip bands off because they have no idea what it takes to be in a touring band and because its "punk" to give a band $20 that drove 5-6 hrs just to get to their dump of a town. It also sucked that we had to cancel our last 10 shows because our van died in AZ, missed a lot of good shows in NM,TX,LA ,OK that we really wanted to do, but aside from that it was our best tour to date.
Joey: Free pot on a near daily basis was cool. Opening for CONFLICT was fun, as was hanging out with Brian from ABSTAIN, and the guys in SHITLIST. Then there was the van crapping out in Arizona......
MRR: Some of the best tour stories I have ever heard centered around the food eaten on tour. Any good "tour food" stories?
Adam: Not really, other than me losing complete control of my bowels in Ohio once. But I'll save that one for another day.
MRR: Okay, a frivolous question... If you could put together the ultimate hardcore world tour, who would be on it?
Zac: Agnostic Front (85-87 era), DRI,COC,YOUTH OF TODAY ,INFEST,CARRY NATION,STRAIGHT AHEAD,DK,and NEGATIVE APPROACH.
Joey: my ultimate tour would be DISCHARGE, MOB 47, CONFUSE, ENT, and CRUCIFIX.
Adam: My dream hardcore tour? Ha, lemme see....SEIGE, INFEST, BASTARD,and RATOS DE PORAO...there ya go. Fuck it, add early CORROSION OF CONFORMITY to the list too, while I'm dreaming.....
MRR: What band is the most underrated in the hardcore scene?
Joey: ATROCIOUS MADNESS, also this band from Connecticut called DIALLO.
Adam: I'd say ALL IS SUFFERING from here in Maryland, they've been around for awhile and not many people know about them. But they haven't toured or really travelled,so people havent had a chance to hear them yet anyways. But I fucking love that band. A killer fucking crust thrash cataclysm.
MRR: ALL IS SUFFERING kill on contact! I totally agree with you on that one. All I have is their demo,but it floored me. What are ATROCIOUS MADNESS and DIALLO like?
Adam: ATROCIOUS MADNESS is from Portland, I think everyone in the "crust" scene is down for them now, they're wall of distortion HC, been compared to CONFUSE alot. DIALLO is really dark hardcore thrash from Connecticut, those cats play some fucking brutal stuff.
MRR: The most overrated band?
Adam: I wouldn't say overrated....but I think that alot of kids who are really into extreme and fast hardcore limit themselves to the bands that labels like 625 and Havoc put out. Those guys like what they like and do their own thing, and both labels have put out some stuff recently that I think is fucking godly,the REAL REGGAE "Maze & THC" CD and TOTALITAR/DISCLOSE split LP respectively, especially. I think we just wish that people would check out stuff on less-visible labels and bands,especially overseas labels, in the hardcore scene,as well. Diversity is the fucking spice of life.
MRR: I would agree with that to a point. I definitely think that Max and Felix have earned people's trust by recommending bands that are good. There is some merit to that,I think. I know for me I pretty much always trust labels like Slap A Ham, Sound Pollution, Six Weeks, and Deep Six. Aren't there people and labels you trust simply because they don't often steer you wrong?
Zac: Yeah, absolutely. All of the labels you mentioned along with Felix and Max always seem to put out quality ripping stuff, I look forward to those label's releases even if I've never heard of the band...
MRR: Any final thoughts?
Zac: We have got a full length LP/CD out on Six Weeks right now, and an upcoming 10" on Coalition Records...Reflections Records will be doing the cd version. We are also doing a split 7" with Y from Germany and a split 7" with Sounds Like Shit from Japan. Check out our website at strongintention.shorturl.com, thanx to everyone who helped us on tour, thanx to the Six Weeks family , we are touring europe in March/April 2002,that's about it.
PO BOX 364 HAGERSTOWN , MARYLAND 21741-0364
Strongintention.shorturl.com

TODOS JUNTOS POR LA DESOBEDIENCIA

TODOS UNIDOS A LA REVEVELION

HAGAMOS DE LA INSUMISION

NUESTRA FORMA DE RESISTENCIA!!

UNLIKE IN EUROPE OR THE USA, WHERE THERE'S EASIER ACCESS TO INSTRUMENTS AND RESOURCES, IN PLACES LIKE MEXICO CITY, WITH A POPULATION OF 25 MILLION, THE STANDARD OF LIVING MAKES IT EXTREMELY HARD TO HAVE A GUITAR, DRUM SET, OR BASS. ONCE YOU GET THE INSTRUMENTS, FINDING A SPACE TO REHEARSE IS A BIG PROBLEM. A PROFESSIONAL RECORDING IS RATHER IMPOSSIBLE, GIVEN THE HIGH COST OF STUDIO TIME AND PRODUCTION.

DESPITE THESE LIMITATIONS, AND IN RESPONSE TO CAPITALIST EFFORTS OF COMMERCIALIZING PUNK MUSIC AND CULTURE, BANDS MANAGE TO RELEASE HOME RECORDINGS FOLLOWING THE DIY (DO IT YOURSELF) CODE. MUTUALLY SUPPORTIVE MUSICIANS BORROW INSTRUMENTS TO ORGANIZE SHOWS AND GO ON TOURS WITH THE PURPOSE OF DIFFUSING ANARCHIST LIBERTARIAN IDEOLOGY.

THE PROGRESSIVE PUNK SCENE IN MEXICO HAS DEVELOPED WITH BANDS LIKE CLAMOR INEXORABLE, REGENERACION, SABOTAJE FINAL, DISOLUCION SOCIAL, MODA RIDICULA, FALLAS DEL SISTEMA, CAUSA JUSTA, DOLOR Y ODIO, STRESS, AND COPROFILIA (JUST TO NAME A FEW).

DESOBEDIENCIA CIVIL (DC) IS ONE OF THESE ANARCHO-PUNK BANDS. THEY HAVE BEEN AROUND FOR EIGHT YEARS, A LONG TIME FOR A BAND FROM MEXICO. THIS INTERVIEW WAS CONDUCTED ORIGINALLY IN SPANISH.

MRR: Who are Desobediencia Civil?
Vampiro: The alignment of the band has changed since it started in 1993; basically Rubicel, Chomsky, and I kept the band going till 2001, but earlier this year we had an indefinite breakup back in Mexico. Now the new configuration is Rubicel (drums), El Chomsky (vocals), El Vampiro Fronterizo (guitar), El Tosky (vocals), and El Guero Sin Fe (bass guitar).

MRR: How did this band get started? Tell us about the beginning.
Desobediencia Civil: The band started at the end of 1993 by militants in animal liberation collectives and anarchists.

MRR: Define Desobediencia's sound.
Desobediencia Civil: We started playing Sin Fe-core but it sounded so Arcai-core, so we applied "la de Mandrake" playing Hechizo-core. We transcended Cha-cha-cha-core, later exceeding Guachiringa-core, which resulted in Chachara-core with samples of Chiton-core. In time the band was forced to play more Chicoteado-core with ups and downs of Migra-core, evolving into Mojarra-core. Saturated with Gabacho-core we opted for a Topon-core sound. Since then we've defined the bands' sound as Machaca-core, hopping some day to be able to play Anarcai-core; despite how obsolete, archaic, or preponderate this might seem.

MRR: Would you agree that music is for the divulgation of ideas? Do you think that through music revolutionary results can be obtained?
Desobediencia Civil: Yes. Music is one of several means to express ideas, feelings, and realities. It is an additional channel to diffuse thoughts and perspectives. Music is limiting, yet with it one can obtain revolutionary results. These results have a mostly cultural impact, rather than global. The problem is when other aspects of life (beyond culture) aren't addressed. When contradictions and mistakes aren't revised and dealt with, music runs the risk of getting consumed, pimped and discarded by the system.

MRR: I know most of the band members live in the USA. What's your take on North American life?
Desobediencia Civil: First of all, we want to say that for us life is difficult, doesn't matter what place or country we live in. Our reality forces us to either die of hunger or work. Our point of view about this country is negative. Know what I mean? I mean that before being members of a band we are immigrants.

Several factors shape our negative perspective of this country, besides language and culture. Some of the basic guarantees that "supposedly" exist for people of any country (right to work, to receive medical care, access to education, freedom of assembly...) aren't available for those like us. This situation turns people into some sort of ghost; with feelings of frustration, rejection, and persecution, like without the right to exist. For us, the music we make is also a little distraction from all this pressure, as much as it is denouncing.

MRR: After the 9/11 events, how do you think this will influence your music? What's your take on what's going on?

Rubicel: This is repression, the whole increased state of security. It is repressive for immigrant people, especially for those undocumented.

Tosky: Wars, opportunist wars!

MRR: Can you explain?

Tosky: The current situation is difficult, and like we all know these wars are opportunist.

Vampiro: In terms of the band, music, or our lyrics, well... War is not a new subject matter to us. We've always opposed wars, but also we've always been against imperialism, authoritarianism. The USA government is no exception. I mean that what's happening right now is the by-product of the seeds of terror they've planted. Who's the real terrorist? We know the answer.

Rubicel: In my opinion, any war is a war for capital. And this is a war about which there is much to say because the state has built the stage for what happened with the twin towers, the terrorist theater of the towers they destroyed. Well, many people think that it was the state that attacked the towers. Like they are using this war as an excuse to rob again other countries of their resources, like petroleum (oil), and occupy their territories. If you read about the history of USA wars and interventions, then you realize that is very obvious. The reality has to influence the youth. Why? Cause this reality is destroying us. We must do something about it, otherwise we are part of the problem.

Tosky: Yeah, even though we don't support the Taliban, because the Taliban is oppressing women's rights, we don't support the USA government or their response to go bombing other countries.

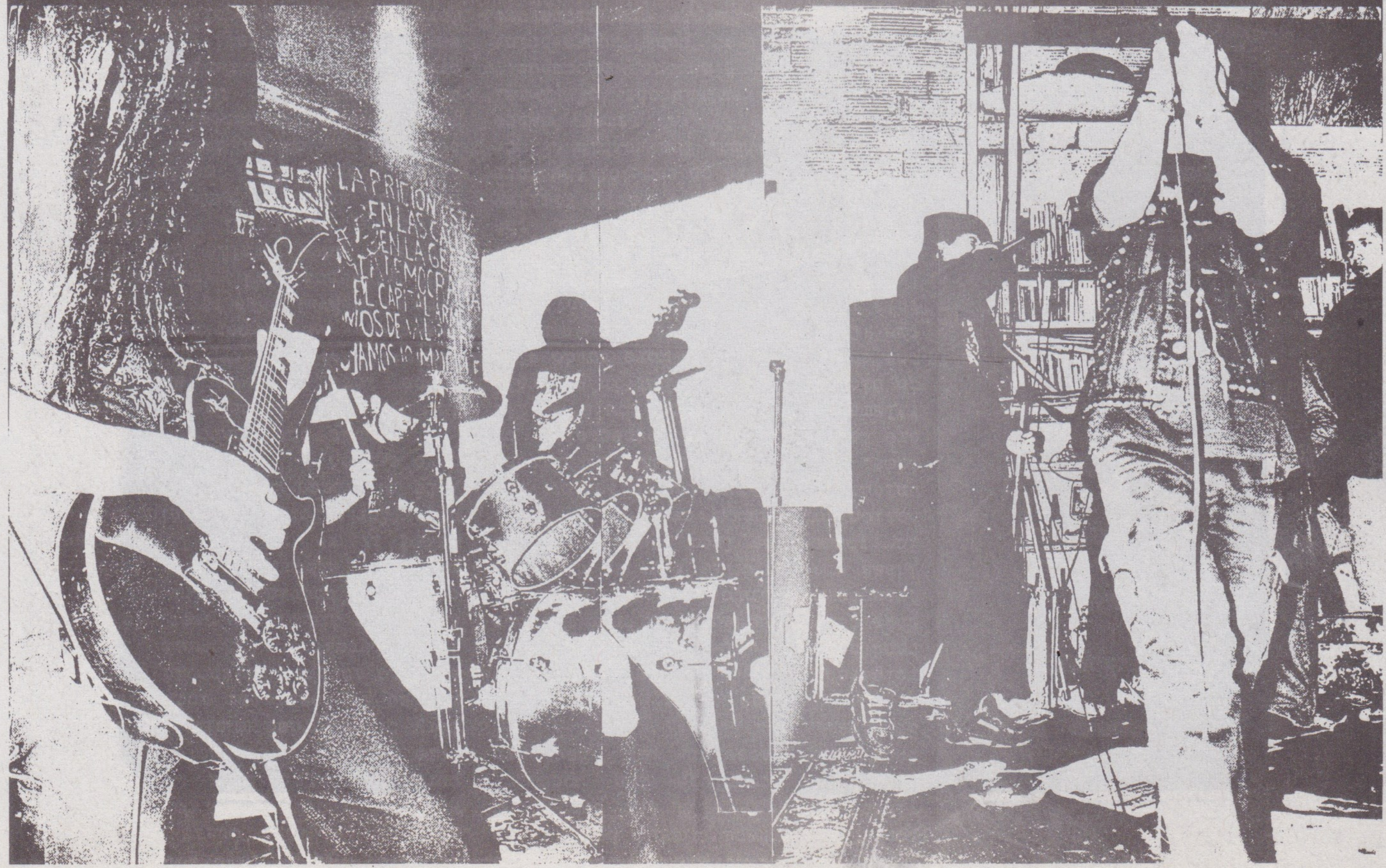
MRR: What are the political and musical influences of Desobediencia Civil?

Desobediencia Civil: To be a "Banda Libertaria." We were very influenced by the ideas and actions of the old Social Fighters as well as the first intelligent punk bands, that provoked in us feelings of agitation, hate, and indignation, that motivated us to destroy the concept of "passive punk," which simply protest without questioning why the state of things is so fucked up...

MRR: In one of your songs it

says that the band "The Exploited" is fascist. Why?
Desobediencia Civil: We can't say which band is the most punk or anarchist, or committed in the world. But we can say that such a known band like The Exploited is the ultimate contradiction of punk ideology. The Exploited is a fascist band. Nazi-fascism has many levels of manifestation: their patriotic support (benefit shows) and involvement with National Front (in England); attitudes displayed by members (the vocalist) are promoting racism, sexism. This is why we feel the need to make a song against The Exploited, denouncing and alerting about fascist infiltration of the punk-anarchist scene. We think people must be responsible for their acts. Disguised with punk esthetics they have a presence, the image keeps them in the scene. Supporting this band (sometimes unknowingly) promotes and perpetuates fascist behavior. Having a real understanding of punk-anarchist ideology it seems logical to take real direct action against this band. We are not persuaded by their image; instead we analyze the exaltation of The Exploited. With this song we made a call to critically pay attention to this and any other band that dresses up and pretends to be punk, while their ideology is contrary. If you want more information, go ahead and check us out or the anarcho-punk movement in Brazil, which has been active in the South American reaction to this fascist infiltration.
MRR: Is any of your material recorded or edited?
Desobediencia Civil: As of now we have recorded a live demo, a 7" single, and one split studio demo with the Brazilian band Pos-Guerra. Our latest recording is an LP, soon to be transferred to CD format. We would like to know if there are independent labels interested in reediting our material, because given our means ($) we didn't have enough distribution. We didn't reach as far out as we would have liked (for example here in the USA). For this we make a call to the independent labels, alternative distributors…if interested, contact us!
MRR: Free space…Express the revolt!
Desobediencia Civil: People live exploited, manipulated, and controlled. All of this is imposed by the state, the clergy, and all institutions that through fashion, media, prejudice, and stereotypes alienate people, making them conform and forget their situations. We hate all of this and having our own anarcho-punk culture, which moves through libertarian ideas, we want to express that there is another way of life-where we can be free to act and think. Taking the control of our lives, but to reach that moment of living free (without the bourgeoisie, with out clergy or government) we must push forward the ideas of struggle, propaganda, and mutual support. Before being slaves, we'd rather die… 'Cause obedience is death, and rebellion is life!

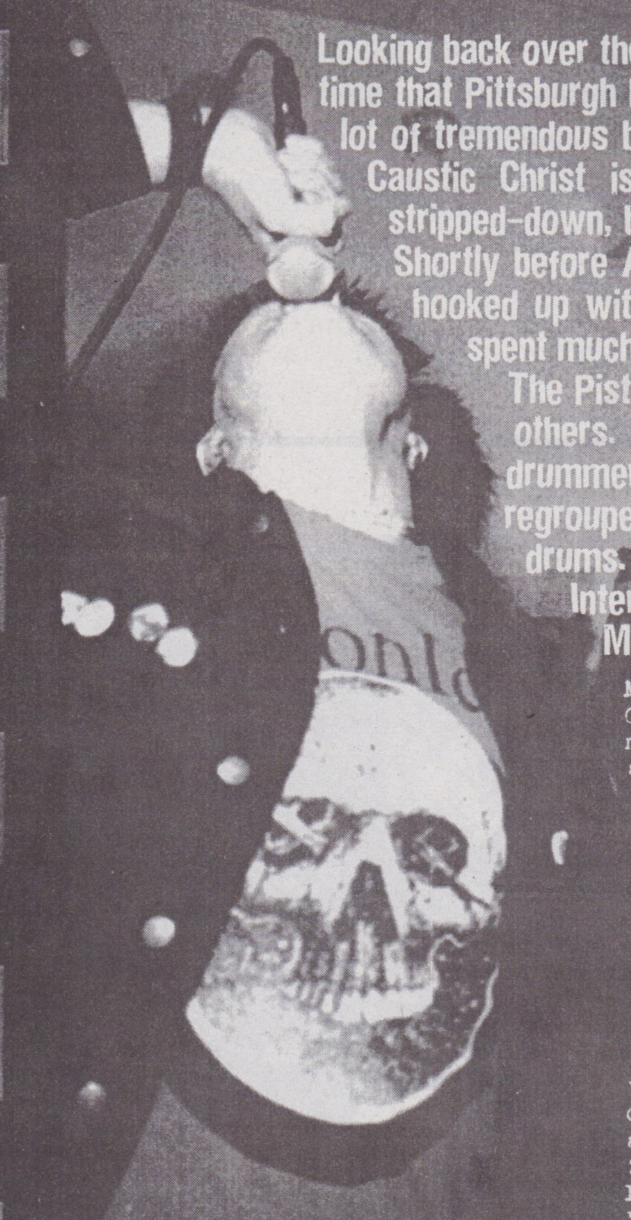
To contact Desobediencia Civil, email bandesobedienci@yahoo.com
This interview was conducted by Lucha, Suicidio, Ni Fronteras Ni Banderas.
Translation from Spanish to English: Vampiro, Lucha.
Photographs by: Jehn Cincinnatti



here's some photos to hold you over until the photozine comes out this summer. enjoy. all photos by mark murrmann except the OTTAWA photo which is by chrissy piper.

top left: Q-FACTOR
bottom left: ROCKNROLL ADVENTURE KIDS
top right: LE SHOK
bottom right: OTTAWA

CAUSTIC CHRIST



Looking back over the last ten years, I can't remember the last time that Pittsburgh has had such a strong scene. There are a lot of tremendous bands producing some really great music. Caustic Christ is right in the thick of it, banging out stripped-down, blistering hardcore.

Shortly before Aus-Rotten called it quits, Corey and Eric hooked up with long-time friend Bill Chamberlain, who spent much of the past decade touring with his bands The Pist, Mankind, and React, among many, many others. After an accident that almost cost their drummer Ron Wingrove his life, Caustic Christ regrouped with Greg Mairs, of Submachine, on drums.

Interview by Ryan Hughes. Photographs by Missy Wright

MRR: How did Caustic Christ come about?

Corey: It was something Eric, Bill, and myself discussed when Bill started talking about moving to Pittsburgh. Bill and I had wanted to do a band together for quite a few years. Probably since you (Bill) were in Mankind. At the time, Eric and I were in Aus-Rotten, Bill was in React, and neither band was able to tour as much as we wanted to. Aaron, a friend of ours from Providence, was living here at the time and was part of it in the beginning. He had moved down here to start a band, but he ended up moving back to Providence before Caustic Christ got started. We didn't have an idea of what we were going to do, but we've all known each other for years and were good friends. It was an idea before it was a band. It was October 2000 when we formed Caustic Christ; it really got going when Aus-Rotten split up that November.

Greg: Bill moved down to be in Aus-Rotten.

Corey: No.

Bill: No, I moved down to be in Caustic Christ.

Corey: The lineup was Eric, Bill, me, and our friend Ron playing drums. The following March, Ron was in a serious accident. He was

riding his bike when a car hit him going about 60 mph. He suffered serious head trauma. After the accident, it was some time before we did anything with the band. We didn't know what to do then. Greg asked us if he could help out with the band. He's filling in as our drummer until we can get someone who can do it on a permanent basis.

MRR: Let's talk about your sound. It's a different sound, though I wouldn't say drastically so, from what you guys have played in the past. In what ways do you see it as different from the bands you've played with in the past or bands you are in currently?

Corey: The attitude; it's definitely different from what we were doing. We started Caustic Christ not knowing what we were going to do. We didn't set out saying we were going to play this particular style, it just came together. Let's write some songs; let's do something that we've never done before.

Eric: I think it is a lot different.

Bill: So do I. I think that it has more of an American sound than most of our other bands I've played in. A lot of people don't see that, but I do.

Greg: I was going to say that this band sounds more British than any band I've ever been in.

(laughter)

MRR: When I hear the recordings…

Greg: Corey says we sound Swedish.

MRR: I hear early C.O.C., but I think there is an obvious Scandinavian influence that…

Bill: Yeah…

MRR: It's probably just…

Cory/Eric:It's inevitable!

(laughter)

MRR: Inevitable considering what you guys are into.

Greg: I don't listen to any fucking Scandinavian shit at all.

(laughter)

Eric: I was about to say that everything Bill writes sounds Scandinavian-then I'm thinking, no, because some of the stuff he's written sounds really American-I don't know. Who cares?

Corey: We're not aiming to sound like anything in particular, because everything's been done.

Greg: I thought we were trying to sound like Molly Hatchet.

Eric: We try.

Corey: We throw that in every now and again. I wanted to get away from what I've been doing for the past ten years with Aus-Rotten. After a while we had a sound and we tried to stick with it, although it did change. I wasn't trying to go back to my roots, but I got into hardcore through metal. You know, I got into hardcore in the crossover era. That's one of my biggest influences in this band, is playing that stuff. You know, touches of metal, touches of punk, touches of rock 'n' roll, because it was the sound I grew up on. It's the style that got me into playing music, is what I should say.

Eric: I think we've drifted ten light years past the question. I think it sounds different than any of the bands we've been in before. We did that on purpose. If Aus-Rotten or React is going to break up, what is the use of continuing on with those sounds? You might as well keep those bands together or keep the same name or whatever. We just wanted to do something different. I think we're a lot different.

Corey: There is no doubt that you can still hear some Aus-Rotten and you can hear some React, and through the drums you can hear Submachine.

Greg: You hear B.G.A. in it man. There ain't no Submachine in this shit.

Corey: We're not allowed to have a Submachine sound.

Greg: You can't even rent Submachine.

Corey: The biggest difference for me is that I've been playing bass alongside Eric for the past ten years, and now I'm playing alongside Bill who has a different style.

Eric: You'll hear each of our individual styles.

MRR: I heard a couple of you mention that the attitude was different. What do mean by that?

Greg: The band is no longer strictly PC.

Corey: I wouldn't say PC. Were not politically oriented is a better way of putting it. The politics came out in the other bands we've been in. We're trying to get away from that and do something different. It's been said with our other bands, so why keep saying the same thing over and over again? There are personal experiences and feelings that we wanted to address rather than the political rhetoric that goes on and on about the same things that everyone else is singing about. The personal aspect got lost in Aus-Rotten. I'm not saying that was a bad thing because Aus-Rotten had a lot of good things to say.

Eric: When we say a different attitude it goes back to what we said about not wanting to recreate the same bands we used to be in. We're going in a different direction and obviously the lyrical differences are what we mean by attitude. We could just rewrite the Aus-Rotten lyrics, but why do that? If that was the case then why not just do Aus-Rotten? Aus-Rotten is over. So it's time to do a new band, simple as that. It's a lot more personal.

Corey: Granted, I didn't write any of the lyrics in Aus-Rotten, but I stood behind them. I stood behind most of what we said. However, there are other things that piss me off on a personal level. Whether it is my job, whether it's my love life…

(laughter)

Eric: What love life?

Corey: Yeah, what love life. The old lady that walks down the street with her dog and it shits in our yard. That kind of shit pisses me off.

(laughter)

Eric: That's exactly what every song is about, an old lady's dog shitting in our yard.

(laughter)

Corey: It's more than that….

Eric: There's the lyric sheet, right there.

Corey: There is a lot shit that pisses me off that I'm concerned about. Sometimes I think I've let myself go; I forgot about a lot of my own personal problems, worrying about everything else. I still consider all the things going on in the world but I have to stop and think of myself.

Greg: We have to write more songs about LC Greenwood cutting us off. Real life problems.

(laughter)

Eric: A former Pittsburgh Steeler cuts you off. Is anyone going to know who LC Greenwood

is?
Corey: Yeah, LC Greenwood damn near tore the door of my van once.
Greg: At Tubbies!
(At this point Corey tells the story of how LC Greenwood, a former Pittsburgh Steeler, nearly killed him and Greg at Tubbies, a local sandwich shop. Corey momentarily forgets Greg was there. Greg calls Corey an asshole.
Eric secretly wishes he were in another band.)
MRR: OK, the impression that I get from hearing your songs and seeing you guys live is that you're dealing with much more personal topics, sources of anger and frustration.
Eric: Yeah, it's personal. "This time its personal," just like the old *Jaws* movie.
Greg: What do you write about Bill?
Eric: Wasn't it *Jaws*? Which one was it? Some movie said that... Yeah, it was *Jaws II*.
Bill: I don't know.
Eric: ...or was it *III*?
MRR: OK, speaking of numbers, I figured out that your combined age is 132 years. (laughter) Is that right? At least half of those years, more than half of those years, have been spent playing in bands.
ALL: Yeah.
MRR: As you're getting older, is it hard to maintain that level of involvement in the scene? I know Greg just had a kid.
Greg: Yeah, I just joined another band too.
(laughter)
Eric: He's in his kid's band.
Greg: Now I'm in three bands, just what I need. Do you wanna be in a band, Ryan? Bill and I are starting another band; I'm singing.
(laughter)
Greg: Bill, say something! Bill, say something! Bill!
MRR: But none of you are in a position where you can, say, skip a semester of school to go on tour. You've got responsibilities here.
Eric: No, we don't go to school; we have jobs. We'd have to skip jobs. It's a lot tougher.
Greg: I get a nice long time that I can tour but splitting it between bands is not even something I can approach right now with my main band Submachine. They expect a certain level of commitment and they've made that really clear. I couldn't renege on what I set out to do with them. I really need to do what they say at this point and it is really going to be tough to stay in this band.
Eric: Yeah, I think it is a lot harder. Obviously, the older you get life becomes a lot more serious. You're not eighteen. You're not a high school kid with your summers off. You're not a college kid with your summers off. You have a lot more bills. You have your job that you can't blow off and go on tour because you sure as hell aren't going to make any money on tour. You can't say, "Oh well, who cares?" You can't go back to mom and dad.
Corey: The days of driving halfway across the country to play a benefit are over for us. We can't afford to do that anymore. We have jobs, Greg has a family, and we have responsibilities. It's not that we don't care about the issues; we just can't afford to do that.
Greg: Trying to convince some kids that that's not selling out is really tough.
Eric: Right.
Greg: I was called a sellout because I wanted money to pay rent.
Corey: A day's work for me is eighty dollars and that is probably a drop in the bucket to what Greg, Eric or Bill make..
Eric: You make eighty dollars a day!
Corey: I work three days a week and make eighty dollars a day. You do the fucking math. I'm not living large over here. A day's work for me costs me a lot.
Eric: The older you get the less you have to fall back on.
Bill: You get to the point where you realize that you don't know how to do anything but play punk rock.
Greg: What am I qualified to do? I can jump on your head real good.
(laughter)
Corey: That's the thing. All of us love doing this. I'm 28. I'm the youngest one in the band. I still love doing this. It is the only thing that really

makes me happy. I would like to continue to do it, but there is another part of me that has to pay rent, pay bills, and all this shit. I don't even do that for Christ's sake. I think it is evident. All of us, we've been doing this for such along time; we love doing it.
Eric: We do it for the love.
Greg: I do it for the hoagies.
Corey: We do it for the love of the music; we're not doing it for the money, obviously.
MRR: I can tell by your toilet. (The lift rod is broken from the chain. You have to stick your hand in the tank and pull the chain if you want it to flush.)
Corey: It takes money to do a band. There are certain sacrifices you have to make. No matter what we do we will always lose something on it. That's our sacrifice.
Bill: We got two broken vans sitting out back…
Greg: We'd like to sacrifice the vans.
Bill: We need to get one of them fixed so we can go play shows. None of us have enough money to do that.
MRR: What is it that keeps you involved?
Greg: It's a therapeutic outlet for hatred.
Bill: It's an outlet for aggression.
Greg: I have no illusions that I'm making a difference in this world; this is all about me.
Eric: If I wasn't writing these lyrics or screaming at practices and shows I'd probably be dead.
Corey: Greg needs it so much he needs to be in three bands.
(laughter)
Greg: It really is all about that. I would have either killed somebody or myself by this point without being able to play punk rock.
Eric: In a way it becomes a survival instinct. It's like eating-you got to eat to survive; you gotta play hardcore to survive.
MRR: To a lot of people, even people in the scene, that is a strange concept. You identify with punk rock so much you can't remove yourself from it in any way and consequently it takes over your life.
Corey: Every decision I've made since I've been fourteen has been based on music. When I graduated high school, I said, "I don't know if I'll go to college, I don't now if I'll get a job, but I do know that I will be in a band." I went to college for a couple years and the reason I quit was because I was able to go to Europe and Japan with my band. My work ethic is, my band comes first. Nowadays, it is a little different. I have rent to pay and the fucking student loan people have tracked me down. Hardcore has run my life more than school or any job. If that's not alternative living, then I don't know what the fuck is.
(laughter)
MRR: This question may apply more to Corey and Eric since they came out of Aus-Rotten, but I'll ask all of you. Are there certain expectations you feel you need to live up to because of your past work with other bands?
Corey: No, I lived up to all the expectations I've set for myself. I work with a group of people and we work for ourselves; I haven't given into the corporate monster. There has never been a job that I had that I did not like or did not agree with. I'll sit out on the corner and let old men spank my ass for a nickel before I give in to that. People may say, "Oh look, Aus-Rotten said all this great stuff, now look at you."
Eric: Yeah, now look at me! I'm worse off now then I was then. I wish that I could live up to my own personal expectations, which, by the way, are not very high.
Corey: For the people that say that, come see me in five or ten years. We'll see where you are. We'll see if you're doing any better and if you've held onto…
Eric: Our toilet will still be broken in five years-talk about integrity.
Corey: I don't think we have to answer to anything.
Greg: Have I lived up to my expectations?
MRR: Greg, have you ever set any standards that are way too high?
Greg: Oh, yeah. I found myself in drinking battles many times. Just because I'm in Submachine they expect me to act like an alcoholic. Generally, I'm able to live up to that expectation.
Corey: Greg, for as much as you wouldn't want to admit it the job that you have-I mean we were making fun of you for it… what did we use to say?
Greg: "Children who need guidance listen to Greg Mars."
Corey: He's a counselor. What's your title?
Greg: Intensive Case Manager.
Corey: Yeah, he works with fucked-up kids. They rely on Greg to get through life. I know he's damn good at his job. If anyone who's making a difference it is Greg.
Bill: You don't think my screen-printed coffee mugs are making a difference?
Greg: As I said earlier, I have no illusions that my music is going to change the world. As an individual I think it is important that I involve myself with the job that I do. I do think that I'm helping some people. I don't think that I'm helping every client that I get. There are some people that are so damaged, some children that are so damaged that they will never function as what we consider a normal productive person. Those kids fall through the cracks and become institutionalized. It's sad. I do feel some reward in helping the children that can be helped.
MRR: I think that is a nice note to end this on. Do you want to talk about any releases you have coming out? Any plans?
Eric: We have a 7" on Havoc that should be out before the interview is published. We're also on two local Pittsburgh compilations. They are called: *Go Down Fighting, Come Up Smiling* and *Iron City Punk III*. The bootleg demo will be available…
Greg: I'll be bootlegging that.
Contact Information:
Caustic Christ PO Box 71287 Pittsburgh, PA 15213
causticchrist@hotmail.com
Discography:
Caustic Christ s/t 7" ($3 ppd Havoc Records, PO Box 8585, Minneapolis, MN 55408)
Go Down Fighting, Come Up Smiling Compilation ($6 ppd Hard Travelin', PO Box 8131, Pittsburgh, PA 15217)
Iron City Punk III Compilation ($10 ppd Brave New World Records, PO Box 71287, Pittsburgh, PA 15213)

WE'RE LOOKING FOR PEOPLE...

the story of

Lack Of Knowledge

By Lance Hahn

"Surely there has never been a more stupid group than Lack Of Knowledge..."

So begins Tony Barber's history of Lack Of Knowledge. In his reflective mini-autobiography, he describes the band as being "stupid" in it's attempts at being "uncompromising." But the body of work left behind by Lack Of Knowledge (not to mention the few recollections of live performances) tells a different history. One of the youngest bands to be associated with Crass and the anarchist punk scene, Lack Of Knowledge released some of the most sophisticated and exciting records of the scene. What Tony, in hindsight, may see as missed opportunities due to the band's own bullheadedness ("Choruses in songs? Why should we? Release your catchiest tracks? We're not your puppets!") is still what formed the band's identity and resulting body of work.

Playing their first gig as English Assassin (named for one of their early songs), the band began and continued to focus on working together with friends from their neighborhood ("Danny, Tony, Paul, Chiefy, Bernard were all from Edmonton, which is located in North East London. Karen was from Ponders End and Philip from the neighboring Enfield") rather then on musical ability. That initial line-up featured Daniel Drummond on vocals, Tony Barber on guitar, Paul Stevens on bass and Bert Drummond on drums. At the time of that gig, Tony was 15 years old and Paul was only 13. But the roots of the band could already be traced back to 1977 and the early days of punk.

Danny: "The first time I heard of punk rock was from a review of the Sex Pistols from 1976 in the *Melody Maker* magazine in England."

By 1977, Daniel Drummond was fronting the punk rock band Headache. Along with Steve Headache, Paul Cremona, and Colin Chew, the band gigged around Soho playing at many of the times now-legendary (at least in terms of punk rock) venues like the Roxy and the Vortex. Alongside bands like Raped, Bethnel and others, Headache developed enough of a reputation that the independent label, Lout Records, decided to approach the band about a single. In November of that year, "Can't Stand Still/No Reason For Your Call" was released. A great single and perfect souvenir of the times, the record was no runaway success and a year later, apparently, 5000 unsold copies had to be destroyed.

Tony: "Got into punk around early '77 for Sex Pistols, the so-called "Anarcho/Peace punk" scene would have been around late '78 when I heard a demo tape of Crass for the first time, I guess."

At the same time, Dan's 16-year-old brother, Bert (born Bernard, he was known as Bert to his family and friends), formed The Far Side, an instrumental/experimental band, with Tony Barber and Paul Stevens, then 14 and 12 years old respectively. Despite Tony and Paul's desire to play the straight-ahead punk rock they loved, Bert was driven by the concept of making music completely original and unlike anything at the time. As the oldest, the others looked up to him and the direction of the band was set.

Lack Of Knowledge: "We all grew up in a very small geographical area, and we met through friends and acquaintances. Tony met Bernard (original drummer) from a school friend; Bernie was Danny's brother. Tony and Paul were at school together, and Chiefy was at school with Tony's girlfriend, Karen (later to become the bassist of Lack Of Knowledge), second drummer Philip we met through live Lack Of Knowledge shows. Danny had been in a band called Headache, who made one single. Everybody else had just mucked around with bedroom bands."

By 1978, the band was practicing daily in Bert's bedroom, recording each session on a simple mono tape recorder. Conceptual as the band was, they recorded these practices as "albums" and soon had a vast body of work under their belt. Calling the label BMD Entertainments and his bedroom Bedrock Studios, Bert went so far as to make covers for all of these never released records as well as giving them catalog numbers.

These early recordings included songs with titles like "Doldrums," "Barbed Wire," "Running Blind," "20-4-89 (pt 1)/20-4-63 (pt 2)," "Labrador Current," "...And Set It Undulating," "Begging For A Phew," "Misfits," "Friends With Influence," "No Kafir," "Juggernaut," "I'm The Fluorescent Man," and "Hybrid," which was an experiment where both sides of a guitar chord were plugged into separate inputs on the same amplifier. The subsequent noise and feedback could be manipulated by the tone and volume controls, an idea later used (though independently discovered) by Alternative TV on *The Image Has Cracked* LP. "Album" titles included *The Far Side, Wandering Sickness*, and *Lack Of Knowledge*, an album title inspired by Tony upon noticing Bert's book collection, "World Of Knowledge."

Ironically, it was Bert who ended the band in 1979 when he left to join a more straightforward punk rock band called The Position. Immediately taking over as the band's chief songwriter, The Position recorded a six-song demo at Frontroom Studios in September of that year, though nothing ever came of it. Tony Barber joined the band on second guitar only to be fired two months later for not showing up for a practice.

Tony and Paul started play-

ng together again as Assorted Tools (played one gig supporting The Position), then as Lack Of Knowledge (played one gig without a drummer but with singer Frank Hodgson… played another gig adding Danny Boyce on guitar and John Einstein on drums) and ultimately as Trio Of Testicles. Having recorded a few tracks for Crass' second *Bullshit Detector* compilation, they were for unknown reasons left off. But if the name of the band is any indication…

With Headache disbanded by 1980, Daniel Drummond approached Tony and Paul about starting a band together. For a brief time, they were able to re-recruit Bert on the drum kit. It was at this time that the band that would be known as Lack Of Knowledge became formalized. Having played one party as English Assassin (a party broken up by the police, of course) the band decided they needed a full time drummer and a more appropriate name.

Chief (real name Jason Powell) had never touched a drum kit, didn't own a drum kit, and didn't even know Tony, Paul, or Danny. They simply walked up to him one day while he was walking home from school and asked him to join. Miraculously, he was the perfect person for the job. In the short time it took him (a matter of weeks) to learn how to play (on a kit provided by the other members) he developed a simple charging style that was equal parts Velvet Underground and Warsaw.

Before the end of 1980, the band were re-christened Lack Of Knowledge and were back to gigging with an entire new set of songs. Those early days set a precedent of DIY ethics that the band would maintain throughout their career. Though it may have been a necessity in the beginning, Lack Of Knowledge was committed to the idea of taking it upon themselves to make sure that gigs happened.

Lack Of Knowledge: "There was no reason why we kept playing shows. It's what groups do! The most people we played to was at the ZIGZAG CLUB Xmas gig 1982 where virtually every 'anarcho' band in existence played. Audience was about 2000. Every other gig we did was between 30 and maybe 200, at a stretch. Out of the 60 or 70 gigs we played, probably the first 20 or 30 were organized entirely by ourselves, and later when we started playing established clubs, we booked them ourselves, we had no agent. We had no reason for continuing-we also had no reason for stopping, so that's why we did it."

At the beginning of 1981, with some gigs under their belt, the band was anxious to record their first record. An initial recording in March, their first in a real studio, proved to be disappointing and the band decided to re-record the tracks. Having rented a PA from them for their first gig, they new that Octave Electronics had a recording studio right in Edmonton. Surprised at how cheaply they were able to record, they decided to put out their first record by themselves. They took the master tape on the bus to the mastering plant and a few weeks later brought home 500 singles…also on the bus. The result was "The Uninvited/Ritual" 7."

This bleak-looking record was a bit of misdirection. The cover art consists of two black and white images of people wearing protective gear (gas masks, body suits) with no information other than the song titles and the band name. While an intriguing image, it becomes shattered by the brilliant upbeat punk songs replete with catchy hooks and punchy performances. Often, the Lack of Knowledge was compared to Joy Division and the Buzzcocks. This record especially could be the reason for that. The subdued melodies are often reminiscent of "Spiral Scratch" era Buzzcocks while the manic playing and pretty bass lines bring to mind "Disorder" type Joy Division. The lo-fi production also captures the raw edge to the young band giving you an idea of what their live attack might have been like.

Doing the record on their own was also a learning experience for the band. Not knowing what to do with the records, they carried them around to all the shops and sold them over the counter. They waited outside the BBC until John Peel showed up and handed him a copy. Not expecting him to play it right away, they missed hearing it that night on the radio. They delivered a copy to Crass at their country home. Surprisingly, Penny Rimbaud immediately offered to put out their next single, which would take them a year to get around to. Some might call all of this luck. But it certainly is also a testament to the strength of that first single.

Having first heard Crass in '78, Tony and Paul were big fans of the band and were immediately influenced by the band's approach, if not their music. While Lack Of Knowledge only played with Crass once, at the now legendary Zig Zag all-nighter, they bought all of their records and went to many of their gigs.

Lack Of Knowledge: "We met Crass in the record store called Small Wonder in North East London and became friendly with them, going to see them live, etc., and from there we developed a working relationship with them which evolved in the single and LP. We took them a copy of our first, homemade single and they liked it enough to want to release our next one."

It wound up taking over a year for the next record to come out. In that period of time, drummer Chief split the band (although, in hindsight no one remembers if he was sacked or not) and they recruited new drummer, Philip Barker, from another local band called Klee. Over the course of that year, the band played many self-organized gigs in their town, making for some of their happiest moments.

In the summer of 1983, the band finally made their way down to Southern Studios to record the "Grey" 7" for Crass Records. Continuing off from their debut single, Lack Of Knowledge found ways of remaining melodic and memorable while exploring new musical ideas. Drummond's vocals are deeper and less typically "punk," a style that would even further develops on subsequent releases. Needless to say, Joy Division comparisons were to follow. Philip Barker's more adept drumming allowed for much more versatility in the songwriting. There are quite a variety of tempos and rhythms over just four songs.

Lyrically, the record is a mixture of paranoia and nuclear anxiety. Using ambiguity to their advantage, the band wound up sounding more like a "Crass band" than they realized.

"The aftermath of too many wars
The last man in Europe stumbles through the wreckage
Of somebody's life
Somebody's home
Down the streets that used to right with voices now silent.
Thick vermilion skies hang heavy on his back
Though his veins courses new blood
In his mind a mission"

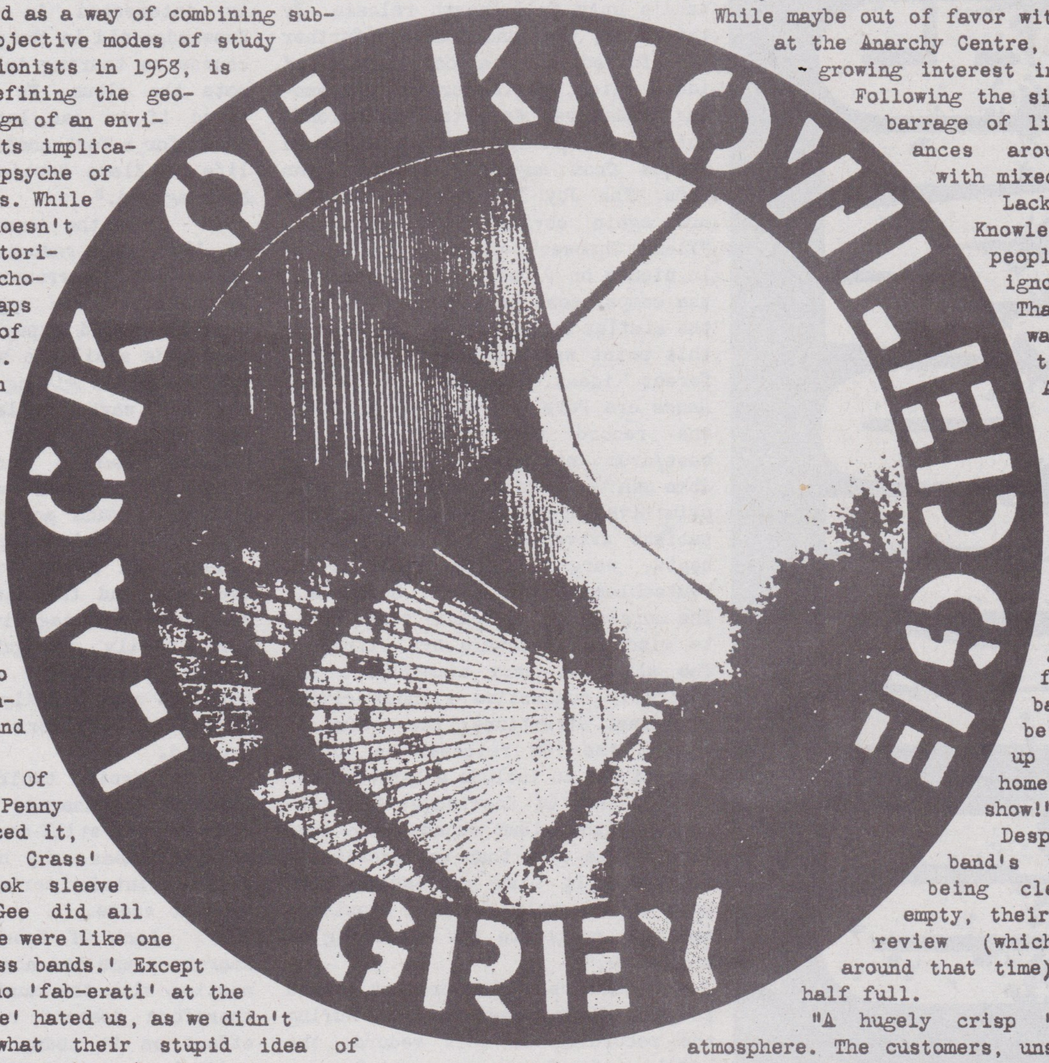
Lack Of Knowledge: "The difference between Lack Of Knowledge and other 'Anarchist' groups was that the others all set out to be 'Anarchist groups' and Lack Of Knowledge just existed, and were involved by accident rather than design. Lyrically, Lack Of Knowledge included a lot of references to 'Horror' as well as political themes."

"Underground bunker

Last sanctuary of the ruling body
Left to maintain law and order in a crisis
A handful of tanks patrol the area.
Civil servants sit at the nerve centre
Monitoring the operation
Can't believe their eyes when the man enters
Through a hole he made in a fifteen-foot reinforced concrete wall
Reduces them to ashes with on fierce radioactive glance
Then turns and heads towards his next destination"

The design is a collection of photos detailing architecture around certain parts of the city becoming what's known as a psychogeographic map. The concept, developed as a way of combining subjective and objective modes of study by the Situationists in 1958, is a means of defining the geographical design of an environment and its implications on the psyche of its inhabitants. While the term doesn't imply it, historically, all psychogeographic maps have been of urban settings. The collection of photos on "Grey," of London's council estates, vividly depicts how the architecture as well as city planning helped to increase alienation and despair.

Lack Of Knowledge: "Penny Rimbaud produced it, Andy Palmer, Crass' guitarist, took sleeve photos, and Gee did all the artwork. We were like one of those 'Crass bands.' Except all the Anarcho 'fab-erati' at the 'Anarchy Centre' hated us, as we didn't conform to what their stupid idea of 'Anarcho-Punk' was about."



But despite this, Lack Of Knowledge did find camaraderie with other bands from that same scene. By 1984, the band was involved at least musically with the anarcho punk scene. While they may not have been plotting the revolution, they certainly connected with like-minded bands.

Lack Of Knowledge: "Yeah we were friendly with a lot of the other bands, particularly Omega Tribe, who we used to go to the pub with and have the odd game of football as well as playing gigs with them. Dirt, who were from the same area as us, Hagar The Womb were friends. Basically most of the bands would have been found at each others gigs, so maybe you could call it a social scene, albeit a very insular one!"

Despite the single on Crass and their friendship with a few of the bands connected to that scene, Lack Of Knowledge always felt like their atmospheric and quasi-science fiction-oriented lyrics set them apart, not to mention their unique musical style that, as early as '83, people were beginning to criticize for not being "punk."

Lack Of Knowledge: "We were never an out and out political group, to the extent of hating Mrs. Thatcher in every song! But the finished single on Crass was a slight departure from what we were doing, but still within the framework of what we were capable and prepared to do. It was just another facet of what we were about. We deliberately set out to make the record as it appeared, it was how we envisioned it."

Still, "Grey" made it into the indie charts. While maybe out of favor with the crowd at the Anarchy Centre, there was a growing interest in the band. Following the single came a barrage of live performances around London with mixed results.

Lack Of Knowledge: "20 people. All ignoring us! That's what it was like back then. Although that's what all 'anarcho punk' gigs were like back then! Did we tour much?-You must be joking. The focus of the band was not being beaten up on the way home from a show!"

Despite the band's pint glass being clearly half empty, their first live review (which appeared around that time) saw it as half full.

"A hugely crisp 'n' crunchy atmosphere. The customers, unsafety-dancing in delight, lap up this mouth-wateringly agreeable new sensation, soaking in every last possible drop as Lack Of Knowledge attack their instruments in a way that suggests they feel it too. Their music swells to massive, world-changing heights, their guitarist very nearly tears loose all six strings in his abandon, and the singer actually jumps skywards with the thrill of it all.

"Vaguely suggestive-all at once-of the Buzzcock's nervous excitement, Joy Division's chilling beauty and the irrepressible, unpredictable ruffian spirit of Matlock-period Pistols, Lack Of Knowledge should have 12 inches of glory in all worthwhile record shops very soon. And if you've the least sense of adventure..." Winston Smith, May 1984.

The "12 inches of glory" hinted at in the review would be their debut LP on Corpus Christi. The label,

Lack Of Knowledge

which was another Crass imprint, became another high profile label where bands who identified with Crass could release full length LPs with less interaction from Crass themselves. But at this stage, Paul felt he had done enough. He decided to leave the band, though he was convinced to stay with the band long enough to complete the upcoming recording session at Southern Studios.

"Sirens Are Back" was released in 1984 and would be the band's only full-length release. By this time, the band had been further transformed into a combination of ideas which, while further distancing themselves from the traditional notion of punk, created a sound unique from anything else at the time. The Joy Division comparisons are again obvious, especially on "Flame Thrower" which could've fit in nicely on *Closer*. But in general, the comparisons have more to do with the similar vocal styles. The band at this point was reflecting many different ideas. Moments of *Modern Dance* era Pere Ubu pops up all over the record especially with the bass/drum inter-play. Early Killing Joke can be heard on some of the more primitive rhythms. The gothic affectations driven by, at times, dance beats, were reminiscent of X-mal Deutschland's "Incubus Succubus." The more upbeat or "punk" songs bring to mind *Young Savage* era Ultravox. The album is very atmospheric and lyrically suggestive without giving any clear directions. The record is one of the few releases on Corpus Christi not to include a lyric sheet.

Lack Of Knowledge: "In retrospect, the album sounds even less like anyone else than was previously imagined. It also represented the most un-commercial Lack Of Knowledge material available for recording at that time."

The recording process seemed to be a clash of generations. During the recording of this record, the band's refusal to have any connection whatsoever to rock music or its traditions became apparent. Previously, they had refused to refer to performances as "gigs." Now in the studio, they clashed with veteran engineer, Mel Jefferson, over approach and semantics. They refused to refer to bridges as "middle eights" and pretended they didn't know what Jefferson was talking about when he referred to headphones as "cans." They sneered at him when he used bands like U2 and Simple Minds as reference points. Despite this antagonism, the band and engineer were able to work well enough together to produce a pretty slick sounding record. It was released to positive greetings from the music press.

Lack Of Knowledge: "All Lack Of Knowledge records, incredibly, received very favorable reviews; although English music journalists are not exactly noted for their discerning taste. Lack Of Knowledge were not even a footnote in the history of recorded music, even in the UK, so it does seem incredible that someone in the USA should be remotely interested in what Lack Of Knowledge did in the past. We will of course be touring in the US to promote the album. We have just been asked if we can let Disney use a track for a forthcoming biopic of the life of Klaus Barbie; we of course have agreed."

But the anarcho punk scene in 1984 was reducing its musical scope into narrower and narrower definitions. The opportunities for creativity and experimentation that were made available by the post-punk boom were now giving way to the 80s and new wave. While not directly affecting the still fiercely independent anarcho punk scene, the safety of known musical genres became as much an issue as in the mainstream. This mentality regressed underground music to entertainment over art and the fan/star quotient was only one negative effect. The more easily recognizable musical styles associated with punk and hardcore were quickly embraced while musical outsiders were often ignored.

Despite their skepticism of a lot of the anarcho scene, the band members were still committed to a lot of the ideas. In hindsight, they still maintain certain connections to that scene.

Lack Of Knowledge: "1) the anarcho scene had absolutely no connection with the music industry, so therefore doesn't really have any effect on it today. 2) We haven't suddenly become bankers after dissolving Lack Of Knowledge, so yeah; we are somehow still 'practicing' those ideas. Some of the band are still involved occasionally with members of Crass in one way or another (not all to do with music), so I guess that's another connection."

In the face of this adversity, Lack Of Knowledge still managed to find their niche outside of the mainstream and on fringe of the anarcho underground. A reputation as a great live band helped, even with a brand new line-up following the release of *Sirens Are Back*. This is reinforced by a review in *Sounds* of

the bands gig at the Hammersmith Clarendon:

"Faces twisted by concentration, tongues lolling from corners of mouths, Lack of Knowledge unleash everything they've got. Tonight, they are at their very best, under pressure; pushing, pushing, always pushing...

"A charge surges through them. They win the attention of a (to begin with) completely uninterested Living In Texas audience, and then they push further still, whipping up a multi-textured headfirst collision between Joy Division's lump-in-the-throat axe-heroism and the driving gritty raunch of the Buzzcocks. And it works like magic.

"Lack of Knowledge treat us to the epic "Sentinel"-featuring, incidentally, what must rank as one of *the* Great Bass Intros of rock and pop's illustrious 30 year history-followed by a handful of numbers from their new LP, *Sirens Are Back*, and in the blink of an eye they are gone, beaten by the clock but elated, nevertheless."

Well, the one thing you can glean from that odd review (Joy Division = axe-heroism?) is that the band was making their name as a live band. This, despite the fact that their new bass player, Tony's girlfriend Karen, had never played bass before in her life! To say nothing of the fact that she played her first gig with the band three weeks after having a baby!

Pathological as ever, the band drove forward working on new material even before the LP was released. But in 1984, Crass split up and soon after folded the Corpus Christi label. The band continued to write and gig without a clear idea as to who would release their next record.

That same year, the band became friendly with Living In Texas. Living In Texas ran their own label (Chainsaw) and had had a string of indie hits including "My End Of Heaven," "Kingdom," and "Glad, Bad, Mad and Sad." After a series of gigs together, Lack Of Knowledge was offered to do a 12" single on Chainsaw.

The resulting record was *Sentinel*, a four-song 12" built around the title track. Though an older song, "Sentinel" was different from most of the previous album, as it was a strangely accessible song, possibly one of the catchiest things the band did, though still juxtaposed with the distinctive lyrics the band were known for.

Danny: "Lyrically, I had no set idea of the lyrical content to a Lack Of Knowledge song. I just set out to be as individual as possible. The idea being that it would not sound like anyone else."

Recorded back at Southern where the band had most of its previous luck, they were forced to mix elsewhere when a last minute session for Grandmaster Flash was booked. Daniel's brother, Bert, was able to hook them up with Guerrilla Studios in West London, as a friend from the days of The Position, William Orbit, owned it.

Lack Of Knowledge: "Sentinel was a 4-track 12" single (voted single of the week in *Sounds*, the UK's weekly music paper!) released by a label called Chainsaw as Corpus Christi had folded by then. Luckily for us, they folded before we had a chance to pay off our debt (don't remind John Loder!). The record was a new direction for the band as it was recorded by a new Lack Of Knowledge line-up. It was to be the last record we put out."

With that record's success, the band received bigger write-ups in *Sounds* and *Zig Zag*, as well as a number of fanzines. They were also getting airplay on Radio One. There was interest from other labels, and the band had an album worth of new material. But despite it being their most successful release, the band came to a halt. Nobody knows why.

Lack Of Knowledge: "The group just stopped, we didn't split up. We had reached the end of the Lack Of Knowledge line. We had nowhere else to go, unless we radically changed the way we did stuff. Also by 1986, the scene in UK had become absolutely shit. Hence the Smiths."

A final incarnation of the band (though without the same moniker) would include a girl named Emma who they knew through her fanzine called *Alphabet Soup*, which she did with her school friend, Miki. Though that band never got past the rehearsal stage, Emma would later start the band Lush with Miki and have a successful career as a pop star.

As for Lack Of Knowledge, they claim they can't remember why they actually stopped playing music. Most of the band went on to other musical projects. Phil Barker has been seen drumming for the Stratford Mercenaries and the Buzzcocks. Most active has been Tony who also plays bass with the Buzzcocks as well as Alternative TV. He also does production work and has released a "solo" record under the name Airport. Their reflections on the band are often funny on the verge of self-deprecating.

Danny: "In hindsight, after listening back to LOK records recently, I have come to the conclusion that I was depressed."

Tony, "So was I."

DISCOGRAPHY

"The Uninvited/Ritual" 7" (self-released)
"Grey" 7" (Crass Records)
Sirens Are Back LP (Corpus Christi)
Sentinel 12" (Chainsaw Records)
V/A *The A Sides* CD (Crass Records)
Americanized CD (Grand Theft Audio)[1]

[1] (1) "The CD includes all the tracks from 'The Uninvited' & 'Sentinel' as well as studio and live tracks for things like proposed singles which never materialized and compilation LP tracks that never came out. So basically it's like The Beatles Anthology.... only better."

"... WE HAVEN'T SUDDENLY BECOME BANKERS AFTER DISSOLVING LACK OF KNOWLEDGE, SO YEAH: WE ARE SOMEHOW STILL 'PRACTICING' THOSE IDEAS. SOME OF THE BAND ARE STILL INVOLVED OCCASIONALLY WITH MEMBERS OF CRASS IN ONE WAY OR ANOTHER (NOT ALL TO DO WITH MUSIC), SO I GUESS THAT'S ANOTHER CONNECTION."

SOME STRANGE MUSIC

ANYTHING GOES - "The Party's Over" EP $3.00
ARTCORE #16 zine (Smogtown, Reagan Youth, F-Minus, Really Red, etc.) $3.00 (2 oz)
BALANCE OF TERROR - s/t EP $3.50
BORN DEAD ICONS "New Scream Industry" 10" $8.00 [6.5 oz]
BURY THE LIVING s/t EP $3.00
FUNERAL "Cry of State Desperation" EP $3.00
HARUM SCARUM - "Suppose We Try" LP $8.00
PAINDRIVER - "This Has No End" CD $8.00
SCARRED - "Who Do You Trust?" EP $3.50
SEPPUKU - s/t EP $3.00
SKRUPEL - s/t CD $8.00
SPITTING TEETH - "Legacy Of Cruciality" EP $3.00
TOTAL FUCKING DESTRUCTION - "v.3. Obeta non-demo" CD-R $4.00
WOLFPACK "Allday Hell" CD $8.00
YOUTH RIOT "Burn Glendora To The Ground" EP $3.00
AUTHORITY ABUSE / KAKISTOCRACY - split EP $3.00
FALLAS DEL SISTEMA / LAST CHANCE split EP $3.00
POINT OF FEW / MIHOEN! - split EP [4 oz]
V/A - "Deny The Report 3" CD (The Futures, Foodchain, El Camino 53rd Man Friday, Reduction, Waste, etc.) $10.00 [2 oz]
V/A - "Histeria" LP (Limp Wrist, DS-13, Seein Red, E-150, Deathreat, etc) $6.50
V/A - "Shut Up And Skate" EP (Backstabbers Inc., Scholastic Deth, Fields Of Fire, Youth Riot, etc) $3.00

PRICES *ARE NOT* POST PAID! 7"s are 2oz, CDs 4oz, and LPs are 8.5 oz. Check this handy chart below to add up postage. 16oz = 1lb. List alternates! CA residents add 8.5% sales tax (multiply by 1.085 ex: $20 x 1.085 = $21.85)

US (pounds)1 - $1.30 2 - $1.75 3 - $2.20

(ounces)	Can.	Mex.	Euro.	Pac. Rim
16	$2.70	$4.25	$3.80	$4.05
20	$4.05	$5.15	$4.45	$4.70
24	$4.55	$5.95	$5.10	$5.35

www.somestrangemusic.com for catalog or send a stamp. e-mail:info@somestrangemusic.com
Cash, checks or M.O's payable to *Some Strange Music.*

Some Strange Music
PO Box 64666
Los Angeles. CA 90064

FROM REINFORCEMENT RECORDS

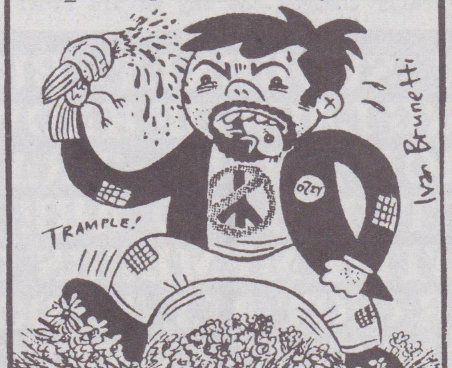
John Stamos Project – Take Your Best Shot – 16 song CD
3 piece NY punk band. Think Love Songs era Queers meeting new school influences like Ataris. They play the short, fast, and angry song as perfectly as the midtempo pogo starting song about a broken heart.
Fairmont – Pretending Greatness Is Awaiting – 16 song CD
NJ band blending punk, indierock, emo, and folk into a sound all their own. 16 songs from 1 acoustic session and 1 electric session. Electric – think Jawbreaker meets Pixies. Acoustic – think Weakerthans meets Dashboard Confessional.
Young Hasselhoffs – Get Dumped – 13 song CD
Pop punk/ power pop/ geek rock at its best. Blending Screeching Weasel, early Green Day, Weezer, and Buddy Holly. Everyone from MRR to Hit List to Punk Planet loved this. Comes with free 11x17 poster.
Letters From Punksville – 32 band compilation CD
32 band comp features great bands like BigWig, Propagandhi, Anti-Flag, Weakerthans, Goons, Thumbs, Nobodys, Catch 22, & more.
Better Than Sevens – 8 band split CD
Features a total of 30 previously unreleased songs by Young Hasselhoffs, Goons, Commercials, Vapids, Tinkle, Abducted, Heft, & Santa's Dead.
Ramones- Maniacs CD
Entire Ramones Mania CD covered by a ton of great bands. Features songs by Bracket, Tiltwheel, Furious George, Blanks 77,Frantics, Young Hasselhoffs, Commercials, Youth Gone Mad (featuring Dee Dee Ramone), Cletus, and more!
2002 Spring Music Sampler
12 bands - 23 total tracks from the best the NJ scene has to offer. Fairmont, Multipurpose Solution, Copperpot, Pennyroyals, Blue Channel, Darien, American Degenerate, Highfall, Elemae, Buddha Tribe, Heads Up Penny, & John Stamos Project.

Visit www.reinforcementrecords.com to see our entire catalog, hear 5 MP3s from each CD, see what's new, and to order on line through PayPal.
All CDs are $7 in the USA or $10 Worldwide – check, cash, or US backed money order accepted.

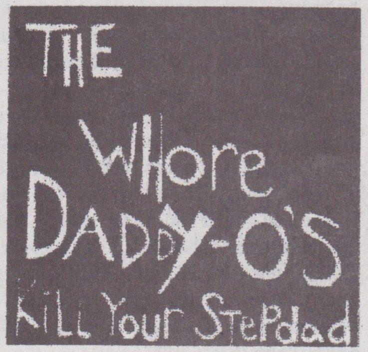
Send mail orders to Reinforcement at:
Reinforcement Records – Dave Roth
96 Ehret Ave.
Harrington Park, NJ 07640 USA

THE PUT-DOWNS
"Dead to the world" 12"
HAMMERLOCK
THE DEAD KINGS
Split 10"
LP / CD 8$ ppd ----7" 4$ ppd in USA
Hellstomper "Hellbent for Dixie and a whole lot more" CD
Hellstomper "Hellbent for dixie" 10"
Spider Babies / Henry Flats Opensore Split 7"
The Grabbies "Hate delirium fucks my brain" LP
Out seen.. more spider babies, putdowns, idiots..

Proud to Be Idiot Records:
1866 McAllister, San Francisco, 94115 CA, USA
anus_x666x@yahoo.com www.ptbi.8m.com



Hey Kiddies, Do you want to kill your step-dad?...
New 6 song 7" $3 ppd.



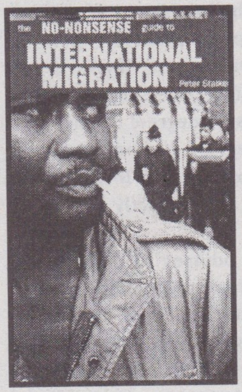
...So do we!!!
Contact: NIGEL 724 A. South 26TH Manitowoc, Wi. 54220

Your Lucky ass can now hear what the greatest HC/ punk/ thrash band ever sounded like live, since you didn't make it to the midwest to see them, and they didn't make it to wherever the hell you're at b/c they didn't want you to see

13 brutal live tracks of untouched intensity, captured during the reign of xhikex and the millions of screaming fans. Raw, fast fucking thrash/punk w/ the best vocals ever heard. I found the 5 of them in various gutters over the course of the past year, and with their help, pieced together this live disc. Enjoy
$6.50 CD to
Protest Records
707 N. Lincoln
Urbana, Illinois
61801

BOOKS

The No-Nonsense Guide to International Migration
Peter Stalker
144 pages • $10.00
Verso • 180 Varick Street
New York, NY • 10014-4606



The No-Nonsense series is kind of like a leftist "Dummies" series. The series includes books on globalization, fair trade, climate change and sexual diversity. While this does not insult your intelligence in the same way as the whole mass audience informational type of book does, it is biased not only towards a certain worldview, but also towards a certain kind of knowledge. This made it very challenging for me to appreciate this book, to take it at face value. This is a book with an agenda wrapped in good intention. This book's thesis is that immigration occurs, and it is controversial—usually along lines that misrepresent the actual practice.

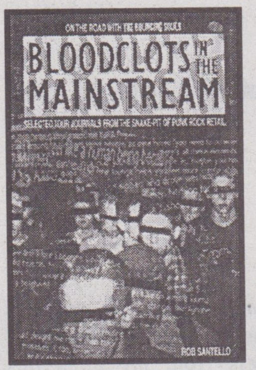
Presenting a vision, or thesis, for a text is not a bad thing by any means, but when the purpose of the text is to inform (as in, to be a "No-Nonsense Guide") the application of the thesis should be validated by the arguments presented in the text and not serve as the driving force behind the narrative. This makes for a bad argument, reads like propaganda (when the intention here is more faceted than just propaganda), and is just bad style. Examples of this exist in almost every introductory paragraph in the book, like this one from the first chapter: "Despite the scare stories of nations being flooded with immigrants, only around 150 million people now live outside the country of their birth—just a few percent of the world's population. Some have settled permanently overseas, while others just stay long enough to accumulate some modest savings before returning to their families. Almost all will enrich the countries they visit."

With that said, the data-rich content of this book does support the conclusions of the author. This book includes descriptions, tables, graphs, and maps that delineate most of the areas of concern related to the subject of immigration. Lengthy discussion on population growth and stagnation, poverty and wealth, and cultural and political segregation ensue, and tend toward the direction of making points entirely in favor of immigration. Immigrants (the argument goes) brings wealth to their host countries, help alleviate worker shortages in countries with declining population growth, and deepen the cultural heritage of their host country. This is fine, good, and useful if you are interested in reforming the state to reflect a more rational perspective. This book was written with you (the rational statist) in mind and succeeds at its goal.

Which leads this reader to wonder as to the limited aim of this endeavor. While I acknowledge that the author is successful at exposing the political fallacies espoused by the right, exposure is not curative. By this I mean that the motivation that a ideologue has in eliminating and contesting immigration is explicitly not rational. While it makes an easy target, an isolationist perspective is also exempt from much of the content of this guide to international migration. Furthermore, this ideological perspective seems to be the main barrier to overcome in this essay, limiting its veracity. Legislation and poverty are only symptoms of immigration, and the ability of immigrants to gamble on whether or not these symptoms will affect them individually is proof enough that rationality is not a strong argument in this context.

The tactics of this Guide and the Dummies (or Introducing...) books are the same; to replace an education with an agenda. It may be a good agenda (How to Learn Perl, How to Understand Why Immigrants Do What They Do) but it's a limited perspective. While this book differs in that it actually deepens the subject matter in a fairly complete way it actually even admits that immigrants rely on state welfare more than non-immigrants, but immediately explains the situation as a result of poverty and not intention (as if that matters) it is still telling us the story from a perspective that should be more honestly telegraphed. That said, if this is your agenda, or if you would like to have more information to take to the table to argue with your reactionary father then this book is an obvious choice. That is a purpose worth pursuit and I am glad that there is enough energy to solidify that energy in this material form. —Aragorn!

Bloodclots In The Mainstream: On The Road With The Bouncing Souls • Rob Santello
126 pages
Chunksaah Records • PO Box 974
New Brunswick, NJ • 08903



The Bouncing Souls are probably somewhere near the bottom of the list of bands I'd want to read about, and the tour shenanigans of the band, let alone the merch guy, are far from my "must read" list. This fact alone makes this an interesting test of Rob Santello's skills (or lack thereof) as an author. This slim volume is loosely based around a two year period where the author travels with the Bouncing Souls, Pietasters, and Lagwagon on various tours (including two Warped Tours) across the globe. This is by no means a day-by-day account, but more a collection of diary entries—viewpoints and musings from behind the merch table. The author's writing style is cynical and introspective, which pushes much of the band's antics to the wayside (mercifully), and for the most part, the bands are irrelevant to the book other than being the vehicle for the narrative. When the author does tell of tour hijinks, my preconceptions of these types of bands as frat-boy jock bullies are confirmed. The stories of spitting beer from balconies, hitting on chicks and groupie blowjobs left me cold, and none of the characters were portrayed with any real warmth or humility. Rather, they were portrayed as a bunch of spoiled kids. That said, these incidents were few and far between and the real meat of the book is the author's look into the world of the corporate punk touring machine and his observations on the road.

Santello's voice is one of a twenty-something cynic, selling t-shirts for his friends' band because he has nothing else to do. His take on

the drooling kids and MTV punk fools are scathing and often hilarious. The "same mindblasting questions by the same blank, listless faces, the slimy fishmouths of genetic error." Although he is able to translate the monotony of touring, his entries are varied and his observations remain sharp throughout. There does, however, seem to be some contradictions within his views on the corporate punk world. On the one hand, he loves the good food, comfort of travel, and is always quick to defend calls of "sellout" with the age-old argument that his friends have worked hard and deserve to have a bit of luxury. Then in the next breath, he will pen lines like, "music without threat is like food without taste...utter nonsense..like some vaudeville parody of a different time." And you're touring with the Bouncing Souls? It is at times like these, or when he writes, "the Warped Tour is about as punk rock as a moustache," that I think, what the fuck are you doing there if you hate it that much? And who says moustaches aren't punk? (what about Blitz? GBH? or White Flag? OK, maybe he's right). Nonetheless, this conflict of views does make for interesting reading, particularly when he's railing on another group of dumb kids skanking to the Souls.

At times I found his writing to be a little clumsy and over-descriptive, particularly during his moments of philosophical soul-searching. Some of the tour anecdotes are so innocuous and directionless that they are a waste of space (this may be different if you are enthralled by any of the mentioned bands). That said, Santello's writing style, for the most part, is engaging and well crafted; his style is often blunt and to the point, bringing to mind a less polished Fante or Bukowski. The book really comes alive when he breaks away from the tour diary formula and begins to note down his social observations. The story of the just-out-of-jail hustler, or the assault by German bouncers, make for insightful black comedy and his account of his grandmother's wake shows a real tenderness and the ability of the author to drop his guard. Here lies the fundamental problem with this book: Sontello is clearly a skillful writer, but appears to be somewhat cautious in his ability and so uses the crutch of the punk tour diary. In fact the moments of brilliance come about when he departs from that tired formula and his real ability and personality are able to breathe. My initial reservations about the book were put to one side as I found myself really enjoying this little book—it's certainly no literary classic, but it's no hack slop either. Rob Santello definitely has potential for great things ahead once he gains more confidence in his writing and drops those wannabe corporate punk chumps. —Tim Brooks

Irish On The Inside: In Search of the Soul of Irish America • Tom Hayden

312 pages • $25.00
Verso• 180 Varick Street
New York • NY 10014

I was more than apprehensive when it came to reviewing this book, drawing most of my uneasiness from my numerous encounters with Irish Americans. Whether it be the Disneyized romantic view of mystic Ireland, or just downright ignorant attempts of an ill-informed political synopsis of the North, both equally make my wee baldie head go red. Fortunately, Tom Hayden's book steers clear of many of the malignant cliches and stereotypes that I was half expecting, while helping me become more tolerant of my imported countrymen. Hayden explains how hundreds of years of assimilation, shame, and institutionalized racism led to a stark lack of an Irish educational curriculum.

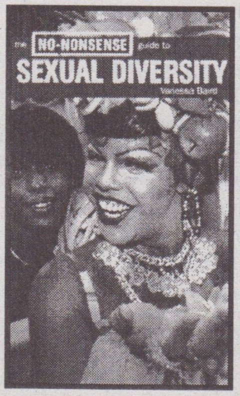
Forth generation Irish, Hayden has been a leader of anti-war, civil rights and environmental movements in the USA since the 60s. He writes candidly about the conformity of his ancestors, including his parents' attempts to gain respectability, erasing his Irish heritage in the process—a phenomenon common among Irish Americans. Irish Americans, Hayden argues, "are cursed with a crippling amnesia and permanent identity crisis. By re-inhabiting their history and recognizing the links to others today experiencing the prejudice once directed at their ancestors, Irish Americans can assimilate not simply into the Anglo world, but also into the new world of once colonized people." Hayden's book is not only written with great passion, but also successful in terms of factual accuracy. It confronts and provides the answers about the lost identity of a colonized, WASP-dominated people. Tackling the issues of schizophrenia, depression, alcoholism, racism, and domestic violence within the Irish community, Hayden successfully links these alarming traits to assimilation and submission.

From three decades of extensive stays in Ireland, especially the North, Hayden draws directly from first-hand experience (includes interviews with the Sinn Fein leadership and many of the main players within the Nationalist struggle), providing a gripping history of the politics of the Island, from "the Troubles" to the peace process. A political insight unashamedly taken from a Nationalist view point, Hayden draws rightful comparisons with the Irish to all other oppressed peoples of the world—after all, it was and still is (to a lesser degree) common for us to be pleasantly referred to as the "nigglers of Europe." Hayden's book not only serves as a great educational text, but also forces us out of our complacency and makes us reconsider what exactly it is to be Irish.

This is much more than one man's odyssey to discover his hidden Irish roots—it also provides a valuable insight into both the delicate, often confusing political cauldron, and the impact of Irish immigration on American culture, politics, and society. Linking the past with the present, often emotional, and never bogged down in the staleness of political intellect, this is a must for all Irish Americans who feel a connection that transcends the usual St. Paddy's Day exhibition of plumage and a token Pogues CD. —Dougie

The No-Nonsense Guide to Sexual Diversity • Vanessa Baird

144 pages • $10.00
Verso • 180 Varick Street
New York, NY • 10014-4606



This is one in a series of guides that are like Cliffs Notes to issues that are misrepresented in the media (like globalization, international migration, etc.). I figured that this would be a superficial treatment, since it's pretty brief, but she manages to cover a surprising amount of worldwide queer history and culture in this relatively short volume. (All the books in this series are exactly the same length—how do they do that?)

The title is, unfortunately, a bit of a misnomer. I would include sex work and SM under sexual diversity, but they're only mentioned as they pertain to "LGBT" culture (i.e., why many male-to-female trannies are prostitutes, or how SM eventually became accepted and enjoyed by more lesbians—in some regions, anyway). To introduce more categories would probably make this a less concise survey than intended; they just shouldn't have used such a broad title.

The "no-nonsense" part is right on, though—no bullshit found in here! The global coverage is some of the best I've seen. It seems like queer media that I'm exposed to focuses mostly on the US, and maybe Europe, a little—not the case here, though. This coverage is so important, because many regions and religions are in denial that queerness is indigenous or natural, and try to make it out as something imposed on them by Western culture. These "unnatural" tendencies supposedly never existed before foreign influence, and must be eliminated in order to return to tradition. Fortunately there's plenty of evidence to the contrary, for those who made the effort to find it.

Oddly, the section on LGBT revolution was the one area that was dominated by US and European coverage. Since Baird considers this era to have started with Stonewall, maybe it's difficult to avoid the tendency for heavier Western coverage, but I was a little disappointed.

Baird's writing style, on the other hand, is a treat—smart and cohesive, a light read but not at all boring. Her approach is activist and rational. For example, she bears no illusion that marketing to queer consumers will bring about real change—the market is inherently against diversity and wants only "diverse markets to sell its uniform products to."

She also does not feel the need to have one over-generalized, prettified answer to subjects that are frequently misunderstood. On bisexuality, she quotes people who feel it's a sell-out, and then bi's who retort with the legitimacy of their community involvement. Even though I believe the latter, I think it's important to include a bit of the dialogue to get a better overall picture. The gender/transgender section is impressively well informed: yes, some men may have a vagina, some women have a penis, so get used to it already.

The examples she gives (of history, scientific studies, etc.) are way entertaining. For the Azande people in Africa, lesbianism has powerful magical associations (so much that apparently it is feared by some), and lesbian sex was thought to lead to the birth of "cat-people." (Since I am cat-obsessed, I only wished this were true...guess I'll have to keep trying.) Male walruses "sodomize" each other. In 19th century China, there were cooperative vegetarian "sisterhood" halls (yes, way before separatist communes as we know 'em), where women silk workers often lived, since they were not financially dependent on others. And so on, making this a lively read.

If you've taken queer studies classes, or been involved in queer activism, you may not find much new material here. But if you're just coming out, or just starting to be exposed to "LGBT" communities (or, better yet, if you want to school an unsavvy friend or relative), there is no better book to start with. This is a great combination of politics and breadth. —Nellie Nelson

Bad Blood • Christian Fuchs
309 pages • $19.95
Creation Books • www.creationbooks.com

As adolescent (not that you care—you're reading a punk zine for Christ's sake) as serial killer worship and the desire to witness bloodbaths on film seem to be, *Bad Blood* takes a verily sophisticated look at the genre of psychopaths in film. Do not let the exploitative gore stills deceive, the psychotic dispositions and deeds covered are as diverse as the budgets of the films discussed. The personalities of historically renown serial killers; John Wayne Gacy, Ted Bundy and Ed Gein, to fictional vigilantes, Travis Bickle and Rambo, are analyzed and the films surrounding them critiqued.

Jörg Buttgereit's, director of Nekromantik, Der Todesking, and Schramm, briefly touches on the necessity to observe these horrors in order to truly believe that such reprehensible acts occur, or to stop them from reoccurring. An interesting, but often debated concept that leads to, "which came first: violence in life or violence in art?" He also suggests that these murders serve a purpose for "normal" society to use and abuse "as scapegoats or postmodern anti-heroes" by breaking up the vast monotony of "secure" daily life and to viewed as examples of what extreme perversion will lead to. He ends with a plea that creators and enthusiastic spectators should be "pitied," not condemned for an appreciation of this horror sub-genre. The longer introduction by Fuchs elaborates on these themes, drawing in the unconverted and setting the stage for a very informative and enjoyable read.

The first segment of this excursion into dissecting blood-drenched cinema examines case histories from A to Z: Jack Henry Abbott to Zodiac. 47 real life psychopaths' and serial killers' stories are discussed, and the cinema that has paid homage to them reviewed. Often the brief synopses of the historical facts are more engrossing than the film critiques.

Interestingly, these true crime cases repeatedly unveiled similar circumstances. First, the most obvious condition is undetected, misdiagnosed, or undertreated mental illness that surfaced previous in the individual before complete decomposition and his violent psychotic break. A commonality throughout this entire section is a brutal childhood full of abuse, neglect, and severe trauma. Early incarceration is prevalent in many of these stories, only to exasperated the individual's violent, antisocial conditioning. Another big issue is the inability to deal with one's sexuality in lieu of religious and social dogma manifesting its confusion in extreme sexual deviation. There are more detailed books about abnormal psychology, killer instinct, and most of these individual cases, but these short summaries pack in plenty of information, which when coupled with true crime photographs of the "psychos," is sure to intrigue.

If reviewed closely, this portion of the book can even confirm political beliefs. Ted Bundy and John Wayne Gacy were both starting their political careers, Republican and Democrat, respectively, before they were discovered to be coldhearted killers. It is good to know that not all politicians have enough power to cover up their evil death fetishes or ability to unleash them on some undeveloped country in order to feel in control.

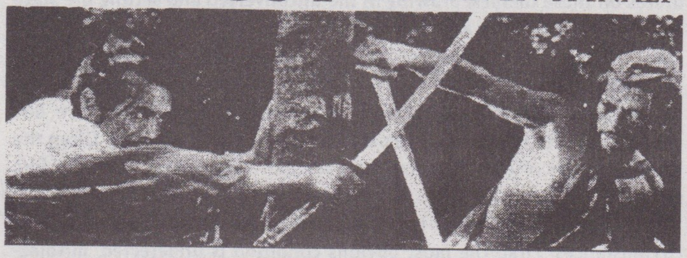
The amount of research and knowledge of films attached to certain incidents is tremendous. Made-for-TV films are reviewed, along with hard-to-find independents, as well as important classics and influential mainstream films. It is interesting to view the films separated by characters—some are obvious: Guyana Tragedy in the Jim Jones section—some are less blatantly apparent: all the movies influenced by "good old" skin-suit wearing Ed Gein. Reading through these pages, one is reminded of how many Hollywood stars made their start in the low budget true crime genre like Bloody Mama's star studded cast.

Nietzsche will forever have a place in mass murder after his beliefs played such an influential part during the Nazi regime. Therefore, it is no surprise that his name peppers these pages. "For decades, Nietzsche has provided the stuff 'superhuman' killers are made of." Whether it was the struggle to become the ideal "uber" man or the desire to transcend to a deity position through killing God and all others that got in the way, Nietzsche's philosophies have directly influenced many of these murders and the directors/writers fascinated by them.

The second half of *Bad Blood* covers fictional homicidal psychopaths. This is equally as captivating as the first part, but with more space is allotted to examine the significance of films like Man Bites Dog, Peeping Tom, Night of the Hunter, Blue Velvet, and so many more. The important contribution these films offer to cinema on a whole and how these diverse works modify similar topics becomes more clear. In this section, even buffs of this genre will find more insight on their favorites and even a few titles that that might be new. Most of all, this book is a great reference for fans of movies of the macabre. —Tobia Jean

MOVIES

FINAL CUT BY STEVEN SPINALI



BLACK AND WHITE MOVIES IN COLOR

At a time when independent American movies are attracting more and more mainstream stars, **Monster's Ball** makes its noise by keeping quiet. In comparison with the emotional bombast of award contender **In the Bedroom** or the dazzling style of **The Man Who Wasn't There**, it almost seems it isn't there.

The present duty of Department of Corrections nabob Hank Grotosky (Billy Bob Thornton) is to carry out an execution by electrocution. Hank envisions it almost like a well-timed dance, a faultless procession of events from rehearsal to last meal, procession down the green mile, and flip of the switch. These first few minutes of the film are probably what was meant by the term "monster's ball." The man to be executed, Tyrell Musgrove (Sean Combs), is clearly "a bad man," even by his own admission.

Not everyone is up to the dance, not least Hank's only offspring Sonny (Heath Ledger) who, like his father, is part of a multi-generational family tradition of cops. He's not quite comfortable with hard moments like capital punishment, and certainly not with the creepy veneer of social equality that's the New South. He spews just before the execution, disrupting the death-march and earning the full wrath of his father in the deal.

While Sonny has always been on good terms with his black neighbor, Hank can't get to the point of even learning their names. But this abruptly changes when Hank meets Leticia Musgrove (Halle Berry), the uncommonly good-looking wife of the executed man. (Maybe too good-looking for credibility's sake.) Despite years of ingrained racial prejudice, Hank can't resist helping her, then getting involved with her. It's a situation complicated by the fact that Hank's live-in Dad, Buck (Peter Boyle), is a racist whose rabid ideas are only kept in check by his connection to an oxygen tank. The Grotosky male line is not unlike a model for the slow attenuation of racial prejudice over time.

It's a sad thing that movies on "race" seem sometimes to be cut from the same cloth. **Monster's Ball** doesn't quite transcend the genre; what tends to distinguish it is its willingness to stray beyond most of the clichés. Leticia's young son Tyrell (Coronji Calhoun) is on the way to being morbidly fat, and becomes the victim of his mother's tough (and often abusive) love. In many ways, Hank and Leticia's respective sons suffer the same fate, haunted by a neurotically conditional love, while their parents are both on the rebound from family tragedies that force them to change the way they love, or lose the chance forever.

Monster's Ball has an elegantly written script, but acting performances power the film. Peter Boyle bounces easily from helpless geriatric and sneering racist to a victim of his son's version of tough love, all the while a stone face of unrepentance. Since The Man Who Wasn't There, Billy Bob Thornton has found favor playing the strong, silent type, and he creates a convincing portrait of a man who wants to be a redeem his family's history of racial intolerance, however awkwardly. Of course, the big buzz is about Halle Berry, who for years has been putting in acting performances that at least partially capitalizes on her great looks. **Monster's Ball** is a long way from **X-Men**, and director Singer has given Berry enormous leeway in her portrait of a feisty, drunken, insecure single parent who soon finds herself homeless, jobless, and woefully unable to parent. Once or twice she's so strong in her role that Thornton has a hard time matching her on screen. The director just keeps the camera on Berry, knowing where the fireworks are likely to erupt.

Set direction, a make-or-break element in many films, is especially fine. The characters' homes are almost en extension of the characterizations, everything with a beautifully lived-in feel.

Still, for some reason, **Monster's Ball** comes off as a little less than the sum of its parts. You expect a story on race, but you end up with something different: a diffuse parable focused on the quivering line where love turns to hate and back again. To this extent, **Monster's Ball** may to a small extent be a victim of its own craft and subtlety. Maybe it deserves a little more respect for that.

On the other hand, director Todd Solondz (**Welcome to the Dollhouse, Happiness**) is more corrosive and even literary in his devices. **Storytelling** is his riskiest experiment to date in a movie that's actually two movies in one. How's that for value?

The first story, "Fiction", is set in the mid-80s, and is a treat for anyone who's taken a creative writing class. Afflicted with cerebral palsy, Marcus (Leo Fitzpatrick) has a life that's tough enough without the pummeling critiques of his black instructor Mr. Scott (Robert Wisdom). Scott is the author of the Pulitzer prize-winning novel, A Sunday Lynching and all class discussions are capped by his withering critiques, which are to be taken as law. They occasionally bring tears. He's an manipulative and powerful man in and out the classroom. After Mr. Scott razes Marcus' admittedly bad composition, Marcus in turn takes it all out on his punkish girlfriend Vi (Selma Blair).

Rejected by her boyfriend and on the rebound, Vi visits the nearby club that Mr. Scott has been known to visit. Vi, a would-be writer who has nothing to say, is a creative vampire, and attaches herself to this one person who can validate her. Needless to say, Mr. Scott's brand of validation is as controlling and demeaning as his classroom critiques. In order to retain an "R" rating and preserve the scene, Solondz was forced to cover up the sex scene with a huge colored block.

Solondz encountered similar obstacles with his unrated Happiness, a peculiarly amusing and sad story on the untouchable subject of child molestation. He isn't a director who flinches at fictional realities; if anything, he seems to feel it's his critics' problem, not his. Faced with denunciations from prudes and a few less-than-thoughtful major market pundits, it's hard not to sympathize with him.

The second story, "Non-Fiction," is set in the current day. Nebbish documentarian Toby Oxman (Paul Giamatti) wants to document what it's like to be a modern high school student. After some tough negotiation (which pretty much emasculate his original concept), he settles on the family of dictatorial dad Marty Livingston (John Goodman) who wants this film to be all about his slacker son Scooby (Mark Webber). Filling out the family, there's powerless mother (Julie Haggerty), younger brothers Brady (Noah Fleiss) and sadistic little Mikey (Jonathan Osser), who's developed a desire for control from his dad.

Mikey spends a lot of time with their maid Consuelo (Lupe Ontiveros). As the maid silently weeps over murdered kin in El Salvador, Mikey is convinced she isn't doing her job because he can't get his fruit juice on command (Like his father, and Mr. Scott from the "Fiction" story, he's developed a taste for domination). And he's authored a plot he thinks will fix everything. Meanwhile, documentarian Toby's project is under focused criticism by his editor (Franka Potente, who looks amazingly like an older Vi, now able to criticize the work of others despite her own inability to create; the fifteen year difference in stories was not accidental). Her interest in the film becomes greater as it becomes increasingly untruthful. The idea is that fictional reality often seems false when it's at its most accurate, and documentary reality follows the same rules..

Maybe the most invigorating thing about a Todd Solondz film is that they're completely original. From subject matter to point-of-view, he tackles tough issues nobody else has the balls to touch. His

features have a searing post-modern wit; the uninitiated are sometimes left wondering whether they should laugh or cry. This is, of course, the point. Solondz is a minor master of fictional unrealities that coax the laughter of discomfort just before your reflex of political correctness kicks in. **Storytelling** is a case-in-point.

BRING ME THE HEAD OF GENE SISKEL

CAROLYN KEDDY

I know I can be a big pain in the ass when it comes to movie viewing, but there is absolutely something wrong when there are no films I want to go see. A few weeks back three rep theaters in San Francisco were showing **Mulholland Dr.** at the same time. Where are all the films? It particularly pisses me off, because I've been dying to see **No Such Thing** and the studio, or whoever decides these things, won't release it. First it was because of September 11, but it's still not out and I have no idea why.

I have resorted to rentals and seeing films I've already seen. As part of a lame San Francisco indie rock festival there was a screening of **Everybody's Dying Here**, a great, realistic documentary of an all-female garage band in Mexico City. I agree with Mike Thorn that it drags at times, but I love the sense of actually being there and experiencing everything about the band, not to mention that the band really rocks. I already reviewed it in issue 220 so I won't do it again. Look it up.

Showing with **Everybody's Dying Here** was **Bloodhag: The Faster You Go Deaf, The More Time You'll Have To Read**. This is a documentary I've been hearing about, but after trying, repeatedly, to listen to the Bloodhag CD, I had no interest in bothering to track it down. I was there and it was showing and it's only eight minutes long and I thought it was great. Bloodhag are a death metal band who sing about science fiction writers. The film follows the band on a short tour of public libraries, playing to kids and adults. The band explains their motivation of combining their two favorite past times, reading and rock. They throw paperback books at the audience with the very optimistic idea that someone will take the book as a souvenir of the show and maybe read it.

Filmmaker Brad Vanderburg was on hand to answer all the inane questions the audience posed such as "Are they serious about this?" and "Why do they want to play libraries?" I appreciated the addition of subtitles to help me really understand the songs. I don't like the music, but the lyrics are really great. I started to get it. **Bloodhag: The Faster You Go Deaf, The More Time You'll Have To Read** is a really funny and enjoyable documentary.

Johnny Bagpipes is a documentary that focuses on a Scottish American bagpiper who wants to play in a rock band. Johnny's just a regular guy who wants to play music. He likes rock, but knows how to play bagpipes. He laments the lack of fellow bagpipers in the US. I was a bit suspicious about this since one of the custodians at the elementary school I attended played bagpipes. Every year for the neighborhood's 4th of July parade, he and his group of about fifteen donned their kilts, marched, and played some tunes. Also off the top of my head, I could think of two bands, Dropkick Murphys and Real McKenzies, who use bagpipes in their songs. There must be more bagpipers around the country. I'm not trying to be a jerk. I just want him to find a group. Unfortunately, the film ends by stating that all characters are fictitious. They should have left us thinking it was real.

Due to the popularity of **Memento**, Christopher Nolan's first film **Following** is now available on video. I remember seeing trailers for this is the theater and having no desire to see it. However, the video arrived at the right time. I enjoyed **Memento** so maybe I'd like **Following**.

Following is the story of Bill, an unemployed, aspiring writer who has taken to following people around. He insists he is not a pervert. It is not a stalking. He considers it a character study. He has rules and adheres to them. One day he is following Cobb, a well-dressed man carrying a bag. Cobb realizes he is being followed, so he confronts Bill in a café. Bill is shy and upset about being discovered, but Cobb doesn't care. He humiliates Bill, but befriends him. Cobb is a peculiar burglar. He enjoys going into people's houses to disrupt their personal items and make them aware that someone has been in their house, without actually taking any valuables. He teaches Bill about his business.

Following is told in flashback style, with a similar yet not perfected editing style to that used in **Memento**. Director and writer Christopher Nolan plays with the effect of afterthought and perceived situations. He presents scenes that are easily misconstrued by an audience that doesn't know the whole story yet. Being familiar with **Memento** I can easily see where he will take all of this. It is well thought out, yet short enough (it's 65 minutes) that you won't mind too much when you've figured out the story before it is presented to you.

Another overly ambitious, yet substantially disappointing film is **Waking Life**. Richard Linklater is ten years older from when he made **Slacker**, but it doesn't show. I was trying to think while I was watching this film why I enjoyed **Slacker** and am not enjoying **Waking Life**. The two films are basically the same: a collection of character spouting theories on various things. **Waking Life** is from a specific person's perspective where as **Slacker** was more from your own, as the viewer, personal point of view. **Slacker** seemed to be moving all the time. You never stuck around too long with one person. **Waking Life** is more static. People are allowed to expound on theories, often quoting specific sources. It seems as if Linklater had been doing more reading and wanted to let us in on all the information he has acquired.

Waking Life is animated. Yet, the animation aspect seems wasted. The main character, Wiley Wiggins, is a college student. He falls asleep and begins to dream. His dreams are very self-conscious. Even when he discovers that he is dreaming and his possibilities are unlimited, he doesn't take advantage of it. His dreams consist of things most college students ponder: classes, teachers, and fellow students. He listens as people talk to him, but never seems to talk back. I find it very amusing that the people that make the most sense in this film are a monkey teaching philosophy and the rocker dude. I did learn one thing. To figure out if you are dreaming, locate a light switch and turn it off and on. If the light doesn't change you are dreaming. I'm going to try that out next time I dream.

My last film this month is another video store find **Sudden Manhattan. Sudden Manhattan** is the debut film by Adrienne Shelly. I know Shelly from her acting; starring in **The Unbelievable Truth** and **Trust**, two of my favorite films. I have been trying to track this one down for a while. On a tip I went to a sale at one of those video store chains and found it for cheap (less than it would have cost to rent it). I was kind of shocked to discover that this video store chain actually purchases the rights to independent films and releases them on their own video imprint. Then the videos are only available for rental at their stores, explaining why I could never find **Sudden Manhattan**. Its nice to see them supporting the indie film world, but it still creeps me out.

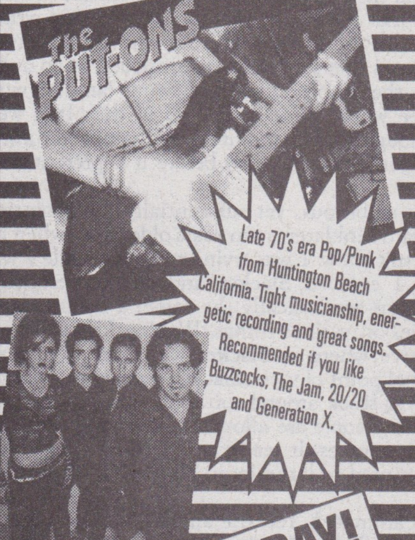
Sudden Manhattan stars Shelly as Donna, a woman living in New York City. One day she witnesses a murder on a secluded street. The killer sees her and aims his gun at her, but he doesn't shoot. Instead, he just goes back into his house. Donna is freaked out and tries to report it to a cop. The cop tells her she didn't see a man get shot in the street. He couldn't be bothered to investigate. She becomes obsessed with confronting the killer. Since she knows where he lives, she just has to get up the nerve.

There are other distractions, like her creative writing teacher and mentor Murphy, who also is in love with her and paying for her apartment. Adam is the guy she bumps into on the street after she witnesses the killing and who has a problem with premature ejaculation. Dominga is her flirty best friend. She goes to a fortune teller for advice. Plus, there are many other weird minor characters throughout the film. Donna accepts all of these influences on the situation, but finally confronts the multiple personality killer in an truly creepy scene. The film is very obviously influenced by Hal Hartley who directed her in her first films, but Shelly is able to break free of his quirky mold and set herself up as a director to watch.

I am always looking for films to review. If you made one, send me a copy, c/o MRR, PO Box 406760, San Francisco, CA 94146-0760. Email me at carolynmrr@juno.com

THE PUT-ONS

DEBUT CD OUT NOW!



GET IT TODAY!
www.maniconline.com

Manic records

Benefit compilation album for the North American ELF and ALF Press Offices

submit material or contact:
www. spiralrecords. net
1916 Pike Place #12 PMB 463
Seattle WA 98101 OR
lynnch_comp@yahoocom
1000 North Allen Place
Seattle WA 98103

SPIRAL RECORDS

Nice & Neat Records

nnr001 **Real Estate Fraud**
It's Funny 'cause It's True 7" $3

nnr002 **Real Estate Fraud**
F-Word 7" $3

nnr003 **Das Boot/Sweet J.A.P.**
split 7" $3.50

nnr004 **The Reds/Sweet J.A.P.**
split 7" $3.50

The best Japanese punk, garage, power pop, indie label 1 + 2 Records releases are finally available in U.S. again from Nice & Neat Records.

1 + 2 Records

The Pebbles CD
Great 60's garage and pop girl's band. If you like 5.6.7.8's, you'd love this one.

Pay Channel CD
The best Kanazawa City's punk rock band. They mix garage, new wave, power pop well like Firestater and Radio Shanghai.

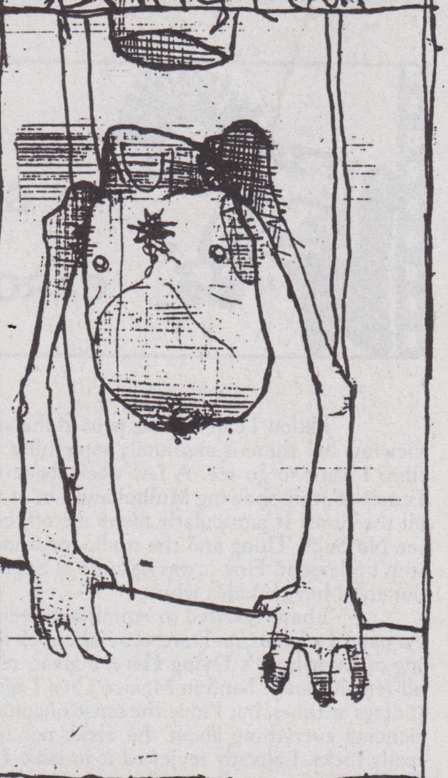
v/a Expression Vol. 2 CD
23 upcoming Japanese bands compilation. Check this before they become famous.

Other labels stuff
Thee Antonio Three 7", Cigaretteman 7", Das Boot CD, Estrella 20/20 CD, Gimmies 7", Gyogun Rends LP, Havenot's LP, The Jet Boys 7"s, Kill-A-Watts/ Catholic Boys 7", Melt-Banana 7" Thee Michelle Gun Elephant/The Bristols 7", The Murder City Devils 7", Radio Shanghai 7", Registrators 7", Supersnazz CD, Teengenerate CD, T.V. Killers 7", The Urchin/The Thumbs 7", Zeke 7", Zymotics 7".

write for catalog or check our web site
http://www.nice-neat.com
PO Box 14177 Minneapolis, MN 55414 USA

kill devil hills

spring tour

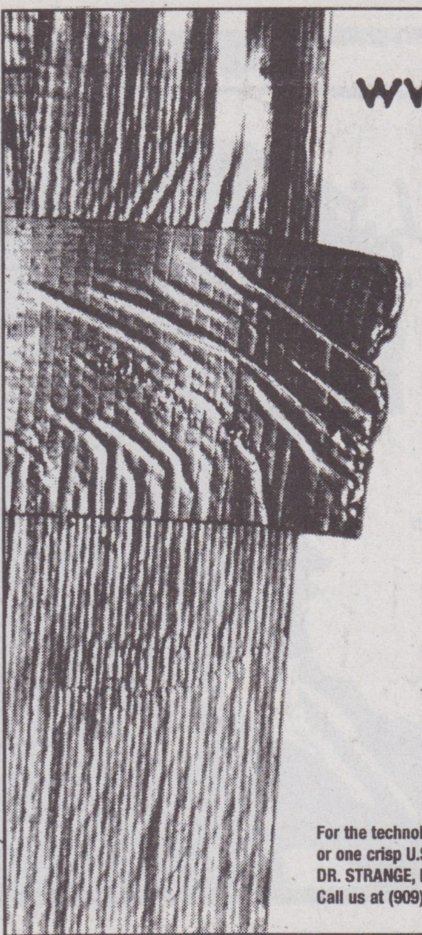


april
(10) murfreesboro,tn
(11) lexington, ky
(12) bowling green, ky
(13) louisville, ky
(14) carbondale, il
(15)
(16) chicago, il
(17) milwaukee, wi
(18) ft. wayne, in
(19) cincinatti, oh
(20) ann arbor, mi
(21) pittsburgh, pa
(22)
(23) albany, ny
(24) plattsburgh, ny
(25) plainfield, vt
(26) new london, ct
(27) nyc
(28) new brunswick, nj
(29) philadelphia, pa
(30)

may
(1) richmond, va
(2) asheville, nc
(3) greeneville, nc
(4) raleigh, nc
(5) myrtle beach, sc
(6) gainesville, fl
(7) fl
(8) tampa bay, fl
(9) pensacola, fl
(12) chattanooga, tn
(13) huntsville, al
(14) auburn, al
(15) mobile, al
(16) new orleans, la
(17) cleveland, ms
(18) memphis, tn

now available
36 minute struggle
split 7" w/ set to fail

get the details at:
www.killdevilhills.org



www.drstrange.com

The Biggest On-Line Punk Rock Store On Earth.

Secure On-Line Ordering.
Over 20,000 Different Items.
Orders Sent Within 24 Hours.
Web Page Updated Everyday.
The Best Selection of RARE Records,
T-Shirts, CDs, Patches, Buttons,
Fred Perrys, Creepers, Boots, Bondage Pants,
Leather Jackets, Hair Dye, Studs, Studded Belts,
Bullet Belts, and assloads more.

If We Don't Have It, It Doesn't Exist.

For the technology impaired: Order a printed catalog in the USA for 3 stamps or one crisp U.S. dollar. Or overseas for 3 IRC's or $2 to:
DR. STRANGE, P.O. BOX 1058, ALTA LOMA, CA 91701 USA
Call us at (909) 944-1778

Rev. William McCrea
selects his Rejected Favourites

REJECTED VOLUME-THREE

Featuring: Blood or Whiskey • The Dickies
Skint • Restarts • Pink Turds in Space
The Steam Pig • Runnin' Riot • Striknien DC
Steeky • Zero Tolerance • Stomach • Oi Polloi
Monkhouse • UK Subs • Cowboy Killers
Leatherface • Ex-Cathedra • Jesse • Toxic Waste
Bleeding Rectum • Noise Pollution • Antabuse

Rejected website: www.thumped.com/rejected
Email: rejected@thumped.com
PO Box 6591, Dun Laoghaire, Co. Dublin, Ireland.

€3/$5 ppd

REJECTED RECORDS

OUT DEC/JAN/FEB

HHH - 2xCD Discography (repress)
The complete collection of this Spanish thrashcore band. One of my favorites.

CRUCIAL ATTACK - Debut EP
Raw as fuck SXE HC from Reno. No polish here....pissed off and punk.

BG - Debut EP
500 press run of ex-BURNED UP BLED DRY guys playing grinding German style HC.

ExTxA - We're not the...CD
Collection of the first LP, debut EP and comp tracks/unreleased. Fierce Swedish HC.

BREAKFAST - Eat Rice EP
The 2nd EP by Tokyo skate-thrash kings. Recorded like new EXCLAIM stuff...ripping.

DOWN IN FLAMES - LP/CD
Debut LP of high energy thrash from kids who are half your age. CD has extra.

IRON LUNG - EP
Two man grindcore attack. Crazy time changes & off chords at 1000mph

SCHOLASTIC DETH - Revenge EP
7 new fast HC songs about skating, books and the joys of being a nerd. Lets GO!

DISCARGA - LP/CD
Ultra fast political HC from Brazil...like MANLIFTINGBANNER. Collection of sorts.

V/A - Barbaric Thrash Vol III CD+EP
Shitloads of new thrash bands from all over the world plus a crazed ASOCIAL demo EP.

LIE - Why EP
LIE return to their no-BS fast thrash roots. 4 new ones for the west coast tour.

REAGAN SS - EP
Pissed LA hardcore....flex your fucking head!

QUATTRO STAGIONE - Debut EP
Crazed German grindcore....like HE WHO CORRUPTS. Drummer is smoking mad crack.

YOUTH ENRAGE - MCD
Crazed fast core from Sapporo! Third outing..includes CD-Rom video of 2 shows.

Ebullition distro's 625 shirts as well. Check either website

6X2X5 thrashcore

EPS STILL AVAILABLE:

THE REAL ENEMY - EP
Positive, political and fast youth crew from Minneapolis. Their last record

FACE OF CHANGE-1990 Demo 2xEP
Combo of raw HC and melody not unlike early 7 SECONDS and UNIFORM CHOICE. 90 demo.

JELLYROLL ROCKHEADS - Debut EP
1000 more of this now legendary band. Osaka's version of early GANG GREEN.

SCHOLASTIC DETH - Debut EP
Fast skate-thrash that is inspired by HERESY and HENSLEY. 6 songs in 6 minutes.

EDORA - Debut EP
Ripping fast thrash/grind from Singapore. FxOxB meets POWER OF IDEA

POINT OF FEW - EP
Political, powerful Dutch hardcore that mixes thrash and modern HC styles

BREAKFAST - Debut EP
Debut of Tokyo skate thrash. Mix SST with manic and fierce thrash!

JELLYROLL ROCKHEADS/EXCLAIM split EP
For their West Coast tour, unbelieveable fast thrash. Prepare to be pummeled.

625 is distro'd by EBULLITION
Ebullition
Po Box 680
Goleta, CA 93116 USA
www.ebullition.com

For more detailed info, check out:
www.625thrash.com

In Europe:
GREENHELL: www.greenhell.de
AGIPUNK: http://utenti.tripod.it/agipunk

LPS/CDS STILL AVAILABLE:

RAMBO - Wall of Death LP/CD
Mix FINAL EXIT (Swe) and PROJECT X, throw in some fatigues and a huge mosh pit and you have fucking RAMBO. Cd-rom video too!

IMMORTAL FATE - Beautiful LP
Brutal, guttural grindcore not unlike the first INCANTATION LP. Pre-NO LESS members.

REAL REGGAE - MAZE + THC CD
Guitar heavy thrashcore from Osaka Japan. Compiles Eps, comps and the Maze CD on MCR!

V/A - Murderous Grind Attack CD
An American/Japanese 17 band CD comp of brutal, DIY grindcore. Not for math-metal wimps, this is as raw as it gets.

SOCIETY OF FRIENDS - LP
Insane hardcore that is like a mix between BLAST! and MAN IS THE BASTARD (I swear).

LIE - LP / CD
LIE continue with their fierce thrash and throw in some snotty punk to boot

GORDON SOLIE MOFOs 10"LP
Finally back in print, definitive Midwest pissed-off hardcore/punk.

DUMBSTRUCK - LP
Ex-RIPCORD playing some rough and raw Scandanavian inspired hardcore

HIGHSCORE - Discography CD
Super fast youth crew from Germany. Contains the LP, EP, comp tracks and demo

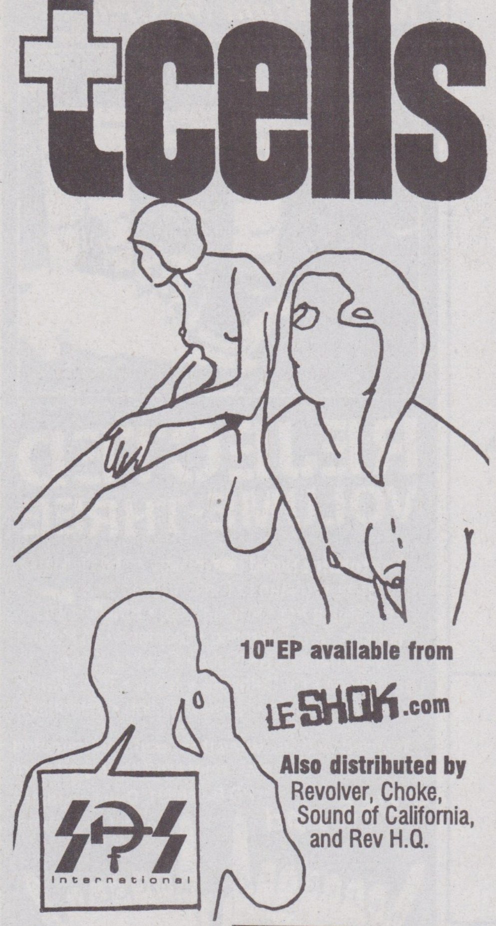
PLUTOCRACY - Dankstahz CD
Collection spanning 89-93. Out of control grindcore, splits, LP, live, etc.

LIFES HALT/WxHxN - Split LP/CD
Been in the works for years, finally happening in support of the US Summer Tour!

WxHxN - The Second Year CD
The 6", Japan Tour Ep, and the 'Ahora Mas Que Nunca' EP, plus some other surprises!

SPAZZ - Sweatin II CD
The first LP, split CD w/SUBVERSION and live radio show. Full 60 minutes.

AVULSION - CD
Super crazed grindcore from Buffalo



+cells
10"EP available from
LE SHOK.com
Also distributed by
Revolver, Choke,
Sound of California,
and Rev H.Q.
International

PRETTY GIRLS
MAKE GRAVES
"Speakers Push The Air" 7" (in stores April 2, 2002)
DEBUT "Self Titled" CDep OUT NOW
RADAR "S/T" CD
FROM MONUMENT TO MASSES "S/T" CD
MONOCHROME "Vara" 7"
NO KNIFE/ NINE DAYS WONDER split CD
KILL SADIE "Experiments In Expectation" LP/CD
BLUEBIRD "The Two" LP
Prices: 7" $4 • LP $8 • CDep $8 • CD $10
DIM MAK RECORDSŁ
PO BOX 14041
SANTA BARBARA CA 93107
www.dimmak.com (email for catalog)
DISTRIBUTION THROUGH LUMBERJACKŁ
www.lumberjack-online.com

THE DAY THE EARTH MET THE...
ROCKET FROM THE TOMBS
WARNING: TAKE COVER!
ROCKET FROM THE TOMBS
CD and double grey wax 180 gram LP
features extensive liner notes and never before seen photos
Get it at www.smogveil.com
CD: $15.99
LP: $24.99
For More Info visit
ClePunk.com
LIVE FROM PUNK GROUND ZERO, CLEVELAND 1975
www.smogveil.com
Smog Veil
"Serving You The Best In Pure Weirdo Dissatisfaction Since The 20th Century!"
SMOG VEIL RECORDS
774 Mays #10-454
Incline Village, NV 89451 USA
SMOG VEIL RECORDS ARE DISTRIBUTED BY:
GET HIP, REVOLVER, SUBTERRANEAN, DISGRUNTLED, SOUTHERN, STICKFIGURE,
DAVE HILL DISTRIBUTION, UNDERGROUND MEDICINE, SCRATCH (CANADA)

RECORDS

Send MRR your release for review. Don't send wimpy, arty, emo, metal or MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include post-paid price and contact information when mailing. If possible, send two copies of vinyl records (one for MRR, one for the reviewer). *We will review CDs, but just CD-only releases.* If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send HIGH quality cassette-only releases directly to: Erin Yanke, PO Box 1113, Portland, OR 97207. *No reviews of test pressings or promo CDs without final artwork.* Staff: (PA) Peter Avery, (TB) Tim Brooks, (RC) Rob Coons, (CC) Carl Cordova, (AC) Arwen Curry, (AD) Andy Darling, (DD) Dr. Dante, (DT) Aaron Detroit, (JF) Jonathan Floyd, (NF) Neale Fishback, (JG) Jeff Glave, (JH) Jeff Heermann, (TH) Tom Hopkins, (VH) Vince Horner, (KK) Kenny Kaos, (CK) Carolyn Keddy, (DL) Dulcinea Loudmouth, (RL) Ray Lujan, (BM) Bobby Manic, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (WN) Willie Nelson, (DP) Donna Poole, (SR) Sandra Ramos, (SP) Spencer Rangitsch, (WR) Will Risk, (BR) Bruce Roehrs, (AS) Andrew Scott, (SS) Steve Spinali, (MT) Mike Thorn, (JT) Jessie Trashed, (MX) Max Tremblay, (RW) Ryan Wells, (SW) Shane White, (JY) Jeff Yih, (RY) Rema Young.

APC - "Shut Up" 10"

Melodic mid-tempo punk rock with female vocals from Germany. A couple of ska songs are thrown in there too. Although interesting lyrical content is lacking on some of these tracks, these songs could be considered catchy by some. Who knows. (SR)
(Skorbut, Taborstrabe 11, 10997 Berlin, GERMANY, www.apc-punkrock.de)

ADDICTION SIXTYFOUR – "Corrupt And Immoral" CD

Generic ska-core from Australia. This CD proves that suckiness knows no borders. Horrible, strictly horrible. (JF)
(Care Factor Zero, PO Box 248, Glen Iris, 3146 Victoria, AUSTRALIA)

AGING PROCESS - "For All Those Left Behind" CD

This band is physically painful. Here's a universal truth: it is near impossible to try to pass yourself off as a "sincere, sensitive" band when you have songs about wanting to have a threesome with Britney Spears and Christina Aguilera (I don't even want to start ranting about turning date rape into a joke. It happens on this record!). Bland and offensive. This wins the award for band I'd most like to slap and the award for band whose effects pedals I'd most like to steal. (MX)
(AVD)

AIRPLANES ARE BETTER - "Power" CD

I'm really at a loss here. It's hard to explain how unnecessary this three-song CD is. There isn't much that is punk about it. The songs are an attempt at mid '90s emo. The songwriting is poor, the playing is mediocre, and the keyboards and samples are tired. (PA)
(Restart, PO Box 220266, El Paso, TX 79913)

ALTA TENSION - "La Historia Continua" CD

Mid-tempo Oi! from Spain that's in the vein of the WEST SIDE BOYS, but not even close to in the same league as that band. Nothing out of the norm to make 'them stand out. (NF)
(Bronco Bullfrog Records, Apdo. de Correos 1474, 07800 Ibiza, Beleares, SPAIN)

AMAZING TRANSPARENT MAN - "The Death of the Party" CD

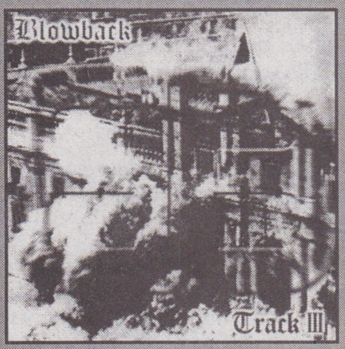
ATM's "friend" Mass Giorgini at Sonic Iguana nailed the BLINK 182 sound for his young pop-punkster friends. Not only do these striving pop stars sound like B182, they're really funny, with "Does your face hurt? Cuz it's killing me," and they're really sweet, with plenty of mid-tempo, sappy love songs. Look for them on everyone's top 10 list... top 10 shitty bands in this issue. (HM)
(Springman, PO Box 2043, Cupertino, CA 95015-2043, www.a-t-m.net)

ANNALISE - "Versus Everything" CD

I really dig these guys. I probably would have really, really dug them five years ago. Catchy pop punk that is being left and right these days but these Brits have got the goods. You've seen the ads: J CHURCH, HÜSKER DÜ...With all the UK bands coming and going these days, these guys are climbing very fast. A pretty great full length with bonus cool points for the CHORDS cover. (RL)
(Boss Tuneage, PO Box 74, Sandy Beds SG19 2WB, UK, annaliseuk@hotmail.com)

ANTI-FLAG - "Mobilize" CD

I guess this is what political punk sounds like in the 21st Century. ANTI-FLAG seem like an earnest bunch of peace punks with uber-catchy sing-along anthems, legit musical chops, and all the



correct beefs with the system. Fans will love this well-recorded half-studio, half-live album which features the September 11th ode, "911 For Peace." But it's not really my thing. (JG)
(A-F, PO Box 71266, Pittsburgh, PA 15213 www.a-frecords.com)

ANTiSEEN - "Screamin' Bloody Live" 2xLP

Captured here is a fine example of the bloody, sweaty, fuzzy trail of beer-soaked mayhem that is ANTiSEEN. Half recorded at the Ash Street Pub, Portland and half in San Francisco at the CW Saloon, this double live record is true testament to Jeff Clayton and motley crew. Chockfull of all the covers you want to hear at an ANTiSEEN show, i.e. RAMONES, ROKY ERICKSON, etc. you'll be raisin' your clenched fist around a cold one to the beat for sure. So pull out the washboard, son, you got some rockin' to do. (DL)
(TKO, 4104 24th St. #103, San Francisco, CA 94114)

ANTiSEEN - "Screamin' Bloody Live" 2xLP

Plodding mid-tempo boring garbage played by bunch of rednecks. I'm sure they take some pride in that—especially given the "I have a dream" shirt worn by Mr. Clayton, with the Confederate battle flag waving over the South Carolina state house. Southern pride? Proud of what? Lynchings? Slavery? Some folx are under the delusion that said flag is just symbol of pride in some sort of vague concept of Southern heritage and has nothing to do with racism. This, of course, totally ignores historical reality that the Confederate flag never showed up on state houses until the Civil Rights movement of the 50s, and then only as a reactionary symbol against attempts to do away with arcane Jim Crow laws. Combined with the xenophobic and jingoist song "Melting Pot" it leads me to believe that if these folx were skinheads, they'd get their heads split open for being racists. Hey they do a SKREWDRIVER cover too! ("Pre-fascist," don't worry! What-the-fuck-ever!) Did I mention the music sucks too? (MT)
(TKO, 4104 24th St. #103, San Francisco, CA 94114)

THE ARSONS - "Whole Life Crisis" CD

For the most part, this record has a pretty basic punk sound in the vein of BLACK FLAG. There are some exceptions. A few poppy songs remind me of what I can remember of the BOUNCING SOULS (it's on their label) and don't really fit the record that well. There is also a cover of a song by the FAITH. It's not done badly but it didn't blow me away either. On the whole the songs are good in a simple way and the recording and production is done well. (PA)
(Chunksaah, PO Box 974, New Brunswick, NJ 08903, www.chunksaah.com)

BACKSLIDE - "Join the Backslide Youth" CD

Here's some more streetpunk from Germany. Songs in English and German about bootboys, society and angry youth. Really mediocre and lacks that "umff" that could set it apart from the rest of the same stuff. (SR)
(Plastic Bomb, postfach 100 205, 47002 Duisburg, GERMANY, micha@plastic-bomb.de)

BBS PARANOICOS - "The History of...BBS Paranoicos...Escasos Exitos" CD

This is a compilation of the best of BBS' last four CDs dating back to 1995. BBS didn't change much over that period. They consistently rip through hardcore anthems set apart by their impassioned Spanish vocals, turbulent drums, and buzzy distorted guitars. Quite possibly Chile's finest! (HM)
(Martyr to the Scene, c/o Dixie, 7 Oakleigh Ave, Whitehall, Bristol, BS5 9AR UK, www.bbsparanoicos.com)

BIER KAMPF - "Cuore Duro" CD

This is the second Italian skinhead band I've reviewed this month and I must say they like their Oi! slow and basic over there, although BIER KAMPF do speed it up at times. Six songs. (AD)
(Pure Punk, c/o Alex Bagaatti, CP 214, 43100 Parma, ITALY)

BIG D AND THE KIDS TABLE/FIVE KNUCKLE split CDEP

Boston's up and coming BIG D is ska/punk right up the Fat Records vein. Their "LA.X" tune has some pretty funny/angry lyrics and biting vocal delivery, but I want those trumpets to play two more octaves higher. I want some wailing horns—the lower octaves give the horns too much of a subdued delivery. FIVE KNUCKLE start out with a slightly, skanky ska punk number, but straighten up and kick ass. Both bands play with plenty of passion, like they're gonna be household names in the next few years, so keep your eyes peeled. (HM)
(Household Name, PO Box 12286, London, SW9 6FE, UK, www.householdrecords.co.uk)

BLOCKO - "Oimo" CDEP

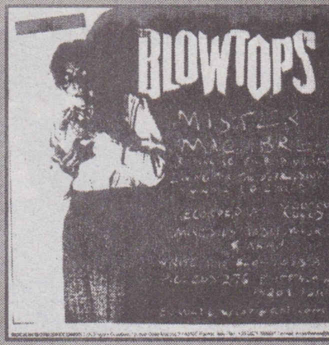
Continuing the recent tradition of bands like ANNALISE and SOUTHPORT who play rocking melodic punk with a distinctly English sound come BLOCKO. Maybe a little sweeter than the aforementioned, this band's sound is closer to HOOTON 3 CAR or BROCOLLI. Tight, heartfelt, emotional and damned catchy. Its been said a million times, but its such a shame that bands like these from Europe don't get the recognition they deserve because they knock the arse out of most of the bands doing this style in the USA. Two thumbs up!! (TB)
(Boss Tuneage, PO Box 74, Sandy, Beds, SG19 2WB, UK)

BLOWBACKS - "Track III" CD

Political punk rock with sounds varying from traditional labor songs, super fast rock 'n' roll, and hardcore. These guys are all about government scandals and cover-ups. Lots of revealing quotes from political figures and authors. Their version of "We Shall Not Be Moved," a traditional labor song, is great! Not bad. (SR)
(String Break, www.blowbacknet.com)

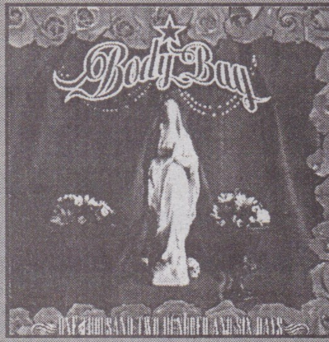
BLOWTOPS/DIXIE BUZZARDS - split 45

The BLOWTOPS try to sound like a lo-fi STOOGES... key word is "try." One moody, screamy groove song and another 20 second buzz assault. Not bad, but not great. The DIXIE BUZZARDS offer two lo-fi OBLIVIAN-ish numbers that never really go anywhere. Way too mellow. Nothing here worth listening to twice. (BM)
(Rockin' Bones c/o Pagani Gualtiero, p.zale Della Macina 3, 431000 Parma, ITALY, rockinbones@tin.it)



BODY BAG - "One Thousand Two Hundred And Six Days" CD

This reminds me of mid-period SICK OF IT ALL—you know something like *Scratch The Surface*—but then they go and add these godforsaken ska parts. You like the MIGHTY MIGHTY BOSSTONES? You like this. I don't. (MT)
(Hannibal's, 95, rte. de Florissant, 1206 Geneva, SWITZERLAND, www.hannibals.com)

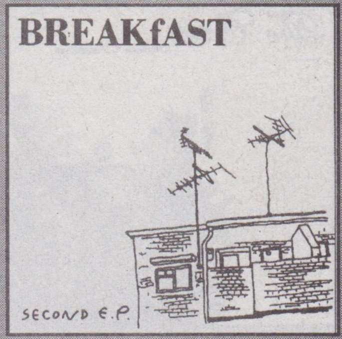


BREACH - "Godbox" CD

More NEUROSIS than NEUROSIS themselves, Sweden's BREACH are back with their follow-up to 1999's *Venom*. The recording itself sounds like *Times of Grace*, while the songs are somewhere in between *Through Silver and Blood* and *Word as Law*. From the opening instrumental to the fade out, from the thunderous drums to the wall of guitars, from the strained vocals (with just a touch of reverb) to the driving bass lines, there's is even more NEUROSIS here than on BREACH's last record, which was pretty damned NEUROSIS. A stellar release, even if it does sound like NEUROSIS...hell, if you're gonna sound like someone, you might as well sounds like someone good, right? Perfect execution, recommended even more highly than their other records...if you like NEUROSIS, that is. (WN)
(Chrome Saint Magnus, Am Bhf. St. Magnus 10, 28759 Bremen, GERMANY)

BREAKFAST - "Second EP" EP

Hey, this is BREAKFAST's second EP! The title is quite helpful, because other than the new name and different color, the cover looks pretty much like the last EP. The tremendously catchy six songs of this, BREAKFAST's second record, are the upbeat punk of the most recent JELLYROLL ROCKHEADS material with the rough production of the EXCLAIM *Critical Exploder* LP. The BIG BOYS influence on the last song "Breakfast? Eat Rice" rules. It is not, however, dedicated to *Thrasher*'s Chef Boy-Am-I-Hungry. Admit the animal magnetism of this record or risk not being invited to Floyd's Thanksgiving Nacho Bar. (TH)
(625, PO Box 423413, Frisco, CA 94142, www.625thrash.com)



BRODY'S MILITIA - "Violence Solves Some Things" EP

I am sitting here looking at the picture of the band on the sleeve, and then it hits me, I realize that one of the guys is an ex-member of HELLNATION. No wonder this EP is so damn good. Killer thrash that tears along at a blazing clip. (Though things don't get quite as blurry as HELLNATION's speed) Raging, well-written songs rip by one after the other with everybody in the band pitching in on vocals. Fierce pissed-off lyrics take a personal look at life and they even do an ANTISEEN cover just to show you they aren't fucking around. Killer shit! (RC)
(Get The Axe, PO Box 3019, Oswego, NY 131226, gettheaxerecords@aol.com)

THE BUFF MEDWAYS - "Tribute to the Daggermen" EP

Another prolific BILLY CHILDISH project (this is the fourth record in a year), but I don't know who these "DAGGERMEN" are. The vast *MRR* library has no records with the DAGGERMEN, so I think this is some sorta English reference. Another fine record for Childish and the gang. (HM)
(Sympathy)

THE BUSINESS - "Hell 2 Pay/Gangland" 45

These old time bastards are up to again I suppose. I wish I gave a fuck, but to be a fair I've never really been a fan and the folks who usually go see this stuff make me wanna yack. The A-side is a loud 'n' proud mega-powered ditty that sounds like MOTORHEAD straight up. The B-side is pretty standard anthemic Oi!-crap. (DL)
(TKO, 4104 24th St. #103, San Francisco, CA 94114)

CAPDOWN - "Pound for the Sound" LP

I found this record hard to pin down. Some might dismiss it as generic ska-punk, but I think there's more here. It's a four-piece from England (I think), and they play melodic hardcore with some horn parts and reggae breakdowns thrown in. At their worst, they sound like LINK 80, but at their best they remind me of STRIKE ANYWHERE if that band had a horn section. There is one almost country-punk song put on for some variety, but it just ends up sounding strange. Also, the horns can sound a bit cheesy at parts, and there's some wah-pedal that's pushing it, but overall, I approve. Better than most ska-punk. (MX)
(Rugger Bugger, PO Box 357, London, SE19 1AD, UK, www.ruggerbugger.com)

CARLY'S DAY OUT - "...The Past is Behind Us" CD

With their stupid name and arty packaging, I was ready to tear this band a new a-hole, but their passionate and not-too-sucky emo won me over. I really hate that name. (HM)
(5316 Arbutus Rd, Rockford, IL 61107, www.carlysdayout.com)

THE CAUSE - "Human Condition" CD

At first I'm thinking this sorta sounds like *Catharsis*-era ENDPOINT, maybe a little AMENITY, which isn't a bad thing—but then that whining fucking singing comes in and all I can think about is that horrific pox on humanity from Delaware—BOY SETS FIRE. Too slick, polished and metallic for me.

This could be refered to as the opposite of good. (MT)
(Ides Of March, PO Box 722, Wappingers Falls, NY 12590-0722, www.atdawnwewagewar.com)

CHAINSAW - "No Need Welfare" EP

This Japanese punk band has been around for the better part of a decade and they thrash like crazy! CHAINSAW rip right through the title cut, "No Need Welfare," and then steam into "City of Pain." Good shit! Side two features "Warning" and "Rudie Way." The "No Need Welfare" era, CHAINSAW employs gruff, shouted, vocals with punk/metal guitar riffs. This is classic Japanese hardcore punk with strong vocals complimenting good guitar work. Check out the CHAINSAW CDs available worldwide currently! (BR)
(Dan-Doh, "K" Club, Honimachi, 2-1-21 Palms Bld BF, Kochi City, 780-0870, JAPAN)

CIGARETTES - "Will Damage Your Health!" 2xLP

Call me a know-nothing, a wall-eyed philistine, a new waver at heart—I've never sought out or heard England's infamous CIGARETTES, one of the mainstays of the *Killed by Death* series and beloved by record-collecting pencil-sharpeners worldwide. Jeff, meet the CIGARETTES, the CIGARETTES meet Jeff. *Will Damage Your Health* is an exhaustive double-LP collection of material from the band's 1978-'81 heyday. My first impressions as a listener—they're poppy, punchy, choppy, stylish, and possessed of an earnest sort of innocence not unlike the UNDERTONES, SECRET AFFAIR, or a rock MONOCHROME SET (even). It's a level blend of early-vintage punk rock and power pop wrapped up in clean-cut mod packaging, a combination that adds up to far more than the sum of its parts. Tracks like "Damage Your Health," "Valium World," and "Can't Sleep At Night" ought to have earned a place in the popular p. rock canon rather than languish in obscurity. A reissue done right, and for all the right reasons. (JH)
(Detour, PO Box 18, Midhurst, West Sussex GU29 9YU UK, www.detour-records.co.uk)

THE CLEATS - "Lost Voices, Broken Strings" CD

Fresh sounding Canadian STIFF LITTLE FINGERS influenced punk that stands out in what's becoming a ever more crowded sub-genre. I swear the STIFFs are more popular now in the U.S. than they were back in the day. Youthful and angst-ridden anthems about the trials and tribulations of growing up in their hometown of Edmonton, Alberta. In the same vein as the GC 5 and VIGILANTES, twelve tracks including the mandatory cover of "Alternative Ulster" (Note to scene: I think it's time to stop covering "Alternative Ulster" and "Suspect Device," there's plenty of other great SLF songs for you kids to do. How about "Straw Dogs" or "Tin Soldiers?"). Good stuff. (AD)
(Longshot, c/o 726 Richards Street, Vancouver BC, V6B 3A4, CANADA)

CLOSE CALL - "Too Close" EP

I confess that I originally picked up a copy of this record at Chi-Fest 2001 out of pity for this band that drove all the way from Boston without getting a chance to play because the GORDON SOLIE MOTHERFUCKERS shut the fest down early. As it turns out, the solid production and crisp song writing made this EP one of the better buys of the fest. Imagine the early Revelation Records sound combined with Shawn Brown-fronted DAG NASTY, and you get a damn good record. (CC)
(Espo, P0 Box 63, Allston, MA 02134)

CLOSE CALL - "Someone Talked" EP

I like this record all right. It's kind of youth crew sounding, but it is melodic at a lot of times. It reminds me of something that would have come out of DC in the early '90s, except heavier, with mosh parts. There is something a little off about this band, though. They don't get to the point fast enough. The songs kind of drag on with lots of longer instrumental intros and breaks. I just wish there was less of that. I'm sure a lot of people would really like this, and they might be great live, but it doesn't do it for me. (WR)
(Gloom, PO Box 14253, Albany, NY 12212, www.gloomrecords.com)

CLUSTER BOMB UNIT - "Die Stationen Von Cluster Bomb Unit" LP

Raw German D-beat hardcore recorded on their Japanese tour—this record is actually a rerecording of a number of their older songs and compilation tracks with some of their Japanese friends doing part of the vocal duties. I can listen to a record like this for days and never get sick of it. Two thumbs up punx! (MT)
(Tribal War Asia, JH 549 825 Ishiwata, Mizuho, Nishitama, Tokyo, JAPAN, PowerOfID@aol.com)

CONFLICT - "It's Time to See Who's Who" LP

This is an official reissue of the 1982 LP on Corpus Christi. I'm not sure why it's licensed to Get Back since Mortarhate and CONFLICT are both still around. I never actually owned this record although I've obviously heard a lot of the songs over the years. To be honest they're sounding better than ever. I have a renewed appreciation for this band since they put out one of the best records of last year, the *Now You've Put Your Foot In It* single. Frankly, at times like the ones we're living in, you have to put your politics on your sleeve—there's no room for sitting on the fence. In fact, 20 years later, the title of this album couldn't be more apt. Oh yeah—the music. If you don't know what CONFLICT sound like, but are reading this magazine, you need to go out and buy one of their records now. This one would be as good a start as any. (AM)
(Get Back, Abraxas SRL, Via Aretina, 25-50069 Sieci (Firenze), ITALY, www.abraxas.it)

CONVICTION - "Kill It" CD

Just so you know, this is for the "Straight Edge Diehards." What exactly does that mean? Is it sort of like in THE TIME's song "The Bird" where they declare "...this dance is only for the sexy people?"

Who knows. What I do know is that this band wishes they were SHEER TERROR, INTEGRITY, or RAW DEAL but come off sounding more like EARTH CRISIS. EARTH CRISIS sucked—but if you wore a Wisconsin cheese hat to their shows they would get really pissed off and it could be really funny. Did I mention that this goes on for almost 74 minutes? Just cause you can put that much music on a CD doesn't mean you should. (MT)
(Thorp, PO Box 2007, Upper Darby, PA 19082, www.thorprecords.com)

COOKIE - "Sweat-Soaked & Satisfied" CD
Here you got a girl-fronted Seattle rock 'n' roll three piece. The songs don't really stick and there's just not anything that standouts here. The photos show flames, Marshall stacks, and hair-dos, but still this does not rock. (DL)
(Infect, PO Box 1201, Tacoma, WA 98401-1201)

COUNTER-ATTACK - "Laments And Skulls" LP
Wish I had stumbled across this band a lot sooner. Their *Master And Jester* LP from last year has seen some pretty heavy listening too on my end—and this record is no different. This is actually their first LP, so it's a little more raw and not as fully progressed as *Master And Jester* but still grabs you by the throat with their totally classic CONFLICT matched up with ANTHRAX (not the metal band) style punk from Belgium. Hell I can even hear a little bit of *History Is What Is Happening Now*-era EX in some of the tracks. I'm so into this style of punk and I would love to see more folx playing it as well as bands like COUNTER-ATTACK. Great stuff. (MT)
(Prejudice Production, Vandestien Jean-Pascal, BP-15, Grand Place 34, B-1348 Louvain-la-Neuve, BELGIUM)

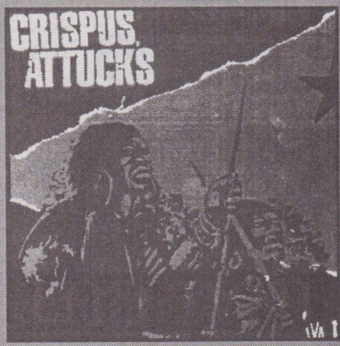
CRISPUS ATTUCKS - "!Yo Peho" EP
Fuckin' A, pissed, smart, aggressive in-your-face hardcore. These guys have put out a bundle of releases and this is no let down. Vocals range from screechy to Cookie Monster backed by thick no-metal hardcore. When they slow things down a touch is when I'm totally into these dudes. One of the best things about this band is that they explore issues beyond the usual realms of generic political punk lyrics. This 7" is a celebration of the warriors in Panama who were the first to oppose new world imperialism. Really nice packaging from Six Weeks (as always) and a surprise SPERMBIRDS cover make for a really solid release. (TB)
(Six Weeks, 225 Lincoln Avenue, Cotati, CA 94931)

CRUCIAL SECTION/FACE UP TO IT! - split EP
The CRUCIAL SECTION side of this EP continues in their style of Japanese thrashcore inspired by mid-'80s bands like RIPCORD, LÄRM, and HERESY, with an emphasis on "fun." They always bring my spirits up, and you will not be disappointed if you like them already, or if you want to check them out. FACE UP TO IT! takes their name from a HERESY song, and you can hear that influence, but they also sound at times like MINOR THREAT or VOID. Their lyrics have the kinds of themes that I would expect from youth-crew hardcore, but they are written in a totally different way, without the cliches. Really good stuff. (WR)
(Murder, c/o Olivier Lacoste, BP 11, 33023 Bordeaux Cedex, FRANCE, mf364s@club-internet.fr)

CRUCIAL UNIT/MUNICIPAL WASTE - split LP
Jesus!! Six Weeks outdid themselves this time, I can't decide which side to rave about first; I guess I'll start with Virginia's MUNICIPAL WASTE. The instrumental opener is your first clue as to what is to come...10 songs of late '80s crossover thrash. If *Thrash Zone* was good. Better than *Four of a Kind*. The lyrics are flawless, the solos are even better, and the whole thing feels like a record that is 15 years old. Fucking love it. Now about those Pittsburgh boys: if you've heard the CRUCIAL UNIT EP or the split with KILLED IN ACTION, then you still have no fucking clue how great this record is. Best lyrics of this year *and* last year, hands down, no contest, only the RAMBO LP even comes close. Any song that associates the need for socialized health care with samosas (delicious Indian vegetable fritters, try one today) wins my vote, but a song about punx arm in arm mowing over crowds of pro-lifers? That'll win you the election. And then there's "Million Dollar Thrash Song," about stealing Bill and Ted's time machine and aborting George W. Bush, and I don't have time to tell you about all of them, because I have to tell you how awesome the music is too! Blazing fast thrash, fully blown-out, with vocals that are on the very brink of shrieking...fuck, it is so goddamned good. Ignore the cover art, which is terrible, and buy this fucking record, if you like anything loud, fast, punk, or thrash...you know, music you can circle-pit to. Side note to CRUCIAL UNIT: I'll be coming through Pittsburgh this June, and I will *fuck you up* at Scrabble. (WN)
(Six Weeks, 225 Lincoln Ave., Cotati, CA 94931)

CURBS - "Fast Tracks to Oblivion" CD
Wow this is really awful. I thought it was a bunch of high school kids making noise trying to sound like a shitty NOFX (the early years, mind you)... but this is a bunch of old fuckers trying to sound like early NOFX. 26 ridiculously horrible songs. I can not find a single redeeming quality here. Everything here sounds like a really bad cover, like when bands try to make slow songs sound really fast. Simply awful. (BM)
(Braindart, 1159 Midpine Ave, San Jose, CA 95122, thecurbs@hotmail.com, www.thecurbs.com)

DFA - "Destined for Assimilation" LP
Holy shit this is good. What a great introduction to this Canadian four-piece. DFA have a definite mid-'80s thrashing hardcore feel and call out anything from the jock mentality to doctors. These guys would have no problem fitting on a bill with HOLIER THAN THOU or maybe MUNICIPAL



WASTE. Don't let the banal layout fool you, this record owns you like a pimp owns your mother. (CC)
(2 Bloor Street West, Suite 100 Box 477, Toronto ON, M4W 3E2 CANADA, uglyxpop@yahoo.com)

DAVID KORESH CHOIR/CEPHLOTRIPE - split LP

DKC play straight ahead crusty punk, the kind of band you'd see playing with OI POLLOI in a squat someplace after a bottle of Buckfast. They appear to have 5 vocalists which is clearly too many, they must have a huge tour van! Decent enough lyrics about war, TV and things which concern crusty folk across the land. I think this is pretty great actually. Flipside is metallic blastbeat grind, which I can't stand and enough already with the spikey "grind" logos....jeez, originality people please. Pre-SHITLIST for those who might care though. (TB)
(1601 S. Main St #1, Seattle, WA 98118. slothkore@hotmail.com)

DEAD SERIOUS/DIEHARD YOUTH - split CD

DEAD SERIOUS play pretty basic straightedge along the lines of many of the new bands that are trying to revive the old sound. There sound is a mix of GORILLA BISCUITS with some of the new faster bands. DIEHARD YOUTH come a bit closer to the old sound. Their songs are have a very straight-forward youth crew style. Most of the songs are fast with mosh breakdowns and crew chanting. Both bands are tight and the recordings are clean. (PA)
(Thorp, www.thorprecords.com)

DECREPIT/PHALANX - split EP

Here we go...these guys are fuckin' wild. Always an intense and enjoyable experience with DECREPIT. PHALANX also has tons of energy with a fast-tempo and angry raspy vocals. Undeniable intensity on this split. (SR)
(Un-Yelliman, PO Box 80131, Seattle, WA 98108, www.worldsofresources.com/unyelliman)

DERITA SISTERS - "My Bad" CD

The thing that bugs me about the DERITA SISTERS is that in an interview they did, and in their liner notes, they bring up the fact that they have been together for a long time and they sell a lot of CDs to refute all the bad reviews they get. Isn't that the way of top 40? You know, a band or artist like MICHAEL BOLTON or CREED gets trashed by critics, but sells millions of records and has sellout shows and insane groupies drooling over them. Does that mean they're good? According to the DERITA SISTERS, it does. Anyway, about this CD, it's badly engineered, annoying generic crap that clones all the GREEN DAY, FAT WRECK, and EPITAPH clones they trashed with a little SCREECHING WEASEL clone mixed in. (DP)
(Plastic Bomb, Postfach 100205, 47002 Duisburg, GERMANY, www.plastic-bomb.de)

DESKONTENTO JUVENIL - "Siempre Que Nos Busquen" CD

This band is almost a dead ringer for ALTA TENSION, a band I also review in this issue. Except these fellas have a more sing-a-long chorus habit, and they're a bit more up-tempo at times. (NF)
(Joker, Apdo 367-08080, Barcelona, SPAIN)

DIRTY SWEETS - "Bubblegum Damaged" LP

This month's reviews are going to be louder! faster! shorter! 'cause I've got no time to waste and no words to spare at this time of night...the DIRTY SWEETS are a Texan quartet fronted by a tough-minded femme fatale. Tunes like "Teenage Jerk," "Don't Give a Fuck," and "Kill That Guy" don't mince words offer cuddly-cute sentiments. The band churn through their set list with the requisite power and compressed lo-fidelity sound. I'm gonna reach for a couple easy comparisons and drop the names of the NO TALENTS and SF's own SPOILED BRATS—if you're a fan of either outfit the DIRTY SWEETS are likely to please. Good noise. (JH)
(Rip Off)

DISCHARGE - "First Ever London Show" LP

DISCHARGE DISCHARGE DISCHARGE DISCHARGE DISCHARGE DISCHARGE DISCHARGE...wait, did somebody do that already? They named a fucking drumbeat after this band for fuck's sake. This is a pretty rough live recording from 1980, but it still sounds better than half of the DIS-band records that were recorded in studios. Buy any of the studio albums first (before *Grave New World* naturally) but after you have all of the records you need (or get the handy CD discography) then get this. Raw and unpolished, the way DISCHARGE should be. A little strange that this is from one show, and yet there are four different songs that appear twice, but who am I to complain about hearing "Realities of War" a second time? (WN)
(no address)

DISFIGURED CORPSE - "Mega Ultra Intergalactic Core 2000" LP

Very metallic, consistent grind stuff here. Vocals are consistently in the low end and the music is very bass-heavy. This reminds me at times of bands like BRUTAL TRUTH and at times later LOGICAL NONSENSE. Very solid, very heavy, very repetitive. Not really my cup of tea, but like I said, very consistent. (SP)
(Hyenyzm, c/o Petr Halgas, Leskovec 340, p. Dvorce u Bruntalu 79368, CZECH REPUBLIC, hyenyzm@centrum.cz)

DIVISION - "Who Died—A Working Title" CD

The first song is an instrumental that got me really curious. It's got some sampled drums, which I'm always a sucker for, and some really rad acoustic and electric guitar layering. Then the next song came, and it turns it out that these guys do a version of the Asian Man Records pop punk that's going

around at the moment. I know it's probably a cardinal sin to compare two bands to the same band in one issue, but the vocal harmony and occasional trade-off, as well as the guitars really remind me of ALKALINE TRIO. I must compliment the band on the occasional odd time signature and weird rhythm. Plus, they keep the songs short, avoiding excess bullshit. It's just enough to separate them from the growing pack. (MX)
(Sinister, www.sinisterlabel.com)

DOWN IN FLAMES - "What the Fuck?" LP
In the last issue of *MRR*, I reviewed DOWN IN FLAMES' first record, and talked about how much I liked their newer releases. Well, DOWN IN FLAMES, I think, is one of the cooler bands to have come to my attention in the past year, and this is their newest release. They are a group of kids from New Jersey who are so obviously in love with what they are doing. While the lyrics and song ideas are consistent with those on the past few records, the types of songs on this record are a little more varied. They sound sloppy at times, but it's totally intentional. There are no breaks on this record, either. I didn't even breathe till side A was done. I passed out and hit my head pretty hard on the side of the table. The doctor said I might have brain damage. Check out DOWN IN FLAMES this summer when they're on tour with TEAR IT UP, and bring candy for Anthony. (WR)
(625 Thrashcore, PO Box 423413, San Francisco, CA 94142-3413, www.625thrash.com)

DRUNKARD/CORNUCOPIA - split EP
Black-and-white graphics, spiky logos, I could guess the score. Not that I minded, as the former cranked out short, punchy, and engaging grindcore with multiple vocalists, tons of tempo changes, and enough variety to stock a grocery. Too bad that they're apparently already defunct. The flip is less varied, and suffers from muddy production which limits it to the pedestrian. I'd keep an eye out for DRUNKARD, but it seems to be a moot point. Credit to CORNUCOPIA for the "Love is the Bastard" quip—that's funny. (TM)
(Dry Retch, c/o Daniel, GPO Box 1200, Hobart TAS 7001, AUSTRALIA, dryretch@primus.com.au)

DURANGO 95 - "Destroy. Fuck You" LP
The majority of the music on this record is melodic hardcore (not like NOFX, since they are not a hardcore band). The guitars use a mixture of power chords and octaves and are a bit high-pitched. The vocals are a mixture of hoarse singing and screaming. The drumming is mostly mid- to up-tempo. The songs are catchy but on the whole it is a pretty normal record. The record is almost worth it just for the song "Collateral Damage," a great hardcore song which is only about a minute long. (PA)
(Bushido, Soester Str. 66, 48155 Münster, GERMANY, www.bushidorecords.de)

THE EASY LIVIN' - "Dead End Radio" LP
Super raw-boned garage rock 'n' roll recorded live on the radio by this trio from New Yawk City. These guys put a lot of energy in their tunes, plus they aren't afraid to toss in the occasional dark 'n' stormy number amongst the killers. A real cool time, variously dredging up the hallowed ghosts of the OBLIVIANS, SUPERCHARGER, and the BEGUILED. (JG)
(Rockin' Bones, c/o Gualtiero Pagani, piazzale Della Macina 3, 43100 Parma, ITALY)

ELECTRIC FRANKENSTEIN - "Get Off" EP
One original and a DEAD BOYS cover by one of the most over-rated bands in punk. The original is standard fair for ELECTRIC FRANKENSTEIN, quite a bore ya know. They're cover of "Third Generation Nation" isn't bad though, but who really cares. I'm outta here. See ya San Francisco! (NF)
(Scooch Pooch, 5850 West 3rd st #209, Los Angeles CA 90036)s

EL GUAPO STUNTTEAM - "Year of the Panther" LP
The cover reads, "Shake imaginary Southern bones and nail them to the cross put the hard cock back in hard rock and the ass to the hole...." What?!?!? I may have a new catch phrase, "Dude, put the ass to the hole!" Anyhow, I'm believing this is European, and I'm knowing it's raging wank-rock. It's a little too all over the place, but they do avoid the slow stoner style which wins points. I'm really not totally having it, though. (RY)
(First Sounds Of Subterrania, PO Box 103662 34036 Kassel, GERMANY)

EMBALMING THEATRE/FINAL EXIT - split EP
Blleeaarrrgh! FINAL EXIT (The Japanese One) throw down the gauntlet of pain with a barrage of blazing noise and grindcore. Two of their five songs are somewhat muffled live recordings. EMBALMING THEATRE goes for a more straight-up death metal approach. The music is hammering, the vocals are guttural, and the lyrics are all about death and destruction. Brutal stuff from both bands. Limited to 503 copies, so get to hunting. (RC)
(Nuclear BBQ Party c/o George Lopez, 3816 East Dozier Street, Los Angeles, CA 90063)

ETA - "We're Not the Problem" CD
True story: When I first listened to the ETA 12" on Deranged, I thought to myself: "Tom, you devilishly good looking bastard, this reminds me of early CIRCLE JERKS-style punk filtered through a snotty Midwest hardcore of those early '80s years the farts can't talk enough about." And at that very moment, ETA's cover of "Beverly Hills" hit the speakers. Yes, it really happened. This 28 song CD collects all of the vinyl releases that preceded the *Deranged* 12," has less snot in the vocals, and I'm pretty sure none of the proceeds will be lining the pockets of any imperialistic Canadians. If you skateboard, live in Sweden, and love US hardcore punk, you are probably in this band. It's a small country. (TH)
(625, PO Box 423413, Frisco, CA 94142, www.625thrash.com)

LA EXPERIENCIA DE TONITO CABANILLASSS - "Idiotosfera" CD

Whoa. This was so lackluster that even my girlfriend (who doesn't listen to a lot of punk, but certainly isn't opposed) mentioned it. Sleeper punk for sure. I was trying to discover something here of merit, and don't have much to show for my efforts. Delivery without any real energy, mediocre song-writing—I'd only continue on that vein if I wrote any more, so I'll skip it. Seemed like it might have potential with "Succionado," but just didn't pull it off. Funny that the PROP DOWN CD should have been longer, and this (20 Songs, 50 minutes) the opposite. (TM)

(DLN Distribution, PO Box 370038, Miami, FL 33137, www.tenetrecords.com)

FBOMB - "El Diablo Dinner Theatre" CD**

Sorta sounds like a more punk rock, low-rent SUPERCHUNK or something. They sound like SC in the way the singer does that "yelling with big mouth open" style of singing that MAC does in SC. Aside from that, the songs are okay, the band plays okay. Its not bad, mind you but...you get the idea. (JY)

(Groundswell, 581 E. Town St. #33, Columbus, OH 43215)

FIVE KNUCKLE - "All Ages" CD

Although I don't agree with everything this band does musically, I really liked listening to this CD. OK...it's ska/punk. Quick! Before you think of LESS THAN JAKE, think of CITIZEN FISH. This is catchy-as-fuck ska/punk. Their singer reminds me of a mix between the singer from AGAINST ME and Jesse from OPERATION IVY. This is a really good thing. I think if this band was doing straight up ska/punk, it would be a really cool thing. Unfortunately, someone has been listening to WINGER or something, so there are lots of pretty bad metal riffs thrown into the songs. And someone else has been listening to a lot of NOFX, and that doesn't help. But, man I think this could be great. (WR)

(Household Name, PO Box 12286, London, SW9 6FE, ENGLAND, www.householdnamerecords.co.uk)

FLEAS AND LICE - "Recipes for Catastrophes" LP

Heavy crusty punk from Holland. Songs about smashing the system, dead friends, and getting drunk sung to a relentless driving dirge. Reminds me of CHAOS UK, DISORDER, NAUSEA, and DOOM. (AD)

(Skuld, Malmsheimerstr. 14, 71272 Renningen, GERMANY)

FRATELLANZA - "A Quattro Inna Dalla Morte" EP

Generic straight edge hardcore with a strong vegan slant. FRATELLANZA would of fit in nicely with those bad New Age bands of the early '90s. These guys mean well, which is apparent in their written explanations following each song. I am confused however in their explanation of "Milk Kills" where they "dedicate this song to all the unknown scene all around the globe for stupid reasons people think that good hardcore just comes from the US." I am not sure how those two topics relate to each other, but I suddenly feel a strong urge to bust out my OUTSPOKEN LP. (CC)

(Paolo Gaiarsa, via s Cristoforo 12, 36061 Bassano Del Grappa, Vicenza, ITALY, info@xcanerecord-sx.com)

FREEBASE - "My Life, My Rules" CD

Super-burly thickneck toughcore from Northampton in the UK. Very NY influenced, with elements of CRO-MAGS, MADBALL and Euro bands like STAMPIN GROUND. Really tight and well played, the dicks in basketball jerseys will be in a windmilling frenzy over this. (TB)

(Diehard, Vindegade 101 5000, Odense C, DENMARK)

FRONT KICK - "Los Rechazados de Berlin" CD

Super catchy street punk with gruff vocals galore and lots of sing-a-long choruses. Almost all lyrics in Spanish except for the few carefully selected words they've chosen to have in English including "Made in Berlin" "Warrior Kids" and "Fucking Shit." (SR)

(Bronco Bullfrog, Apartado de Caorreos 1474, 07800 Ibiza (Baleares), SPAIN, infor@bullfrogrecords.com)

GBH - "City Baby Attacked by Rats" CD

That's *Charged GBH.* to you actually. Ahh GBH, the band that launched a thousand imitations (and ten thousand hairdos.) Never quite as cool as DISCHARGE though never the wankers the EXPLOITED were. Leaders of the bullet-belts-and-spikey-hair-and-cider-and-glue hardcore punk movement of early '80s Great Britain. This was their first proper full length and was just about the fastest thing around back then ('til the Americans, Japanese, and Scandinavians took it one step further) and I must say it still sounds pretty good today. Also included is the *Sick Boy* and *No Survivors* EPs. Smash the Cistern! (AD)

(Captain Oi, c/o PO Box 501, High Wycombe, Bucks, HP10 8QA, UK)

GBH - "City Baby's Revenge" CD

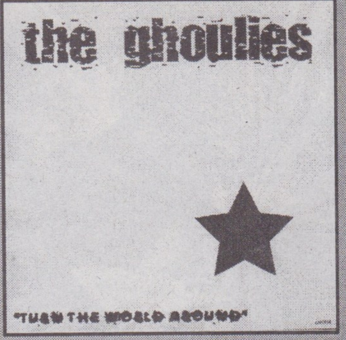
GBH's second LP, re-released and repackaged on shiny plastic for all the kids! All 14 songs from the original (including the atrocious "Skanga" and a worthless STOOGES cover) plus songs from a handful of EP's from 1983-'84. GBH's leather-studs-bristles style of punk is timeless—damn near every song makes you want to pump your fists wildly into the air and snarl your way around the pit. Three chords and one drum beat...fuck, what else is there? Classics like "Give Me Fire," "The Forbidden Zone," and "Hellhole" are essential, and anyone who tells you that the EXPLOITED are the flag bearers of British spiky punk has obviously been sniffing glue ever since that *Live at the White House* crap came out. This is not as good as good as the first LP, *City Baby Attacked By Rats* (which has also been reissued by Captain Oi!), but is still a must for any self-respecting mall punk. (WN)

(Captain Oi!, PO Box 501, High Wycombe, Bucks HP10 8QA, UK)

GAS HUFFER - "The Rest of Us" CD

Yep, new CD from Matt and company. Doing their usual, lovable, goofball schtick. Ya imagine that if these guys were a sitcom, they'd be somewhere between say... *Off Center* and the *Beverly Hillbillies* (I have no fucking idea what I'm talking about). Well, you know and love these guys by now or don't give a flying fuck. Charming, roots-derived stuff with flair and fun, whether that's enough to get you captivated is your own business. Probably one of the better releases on Estrus, what that says, I don't know either. (JY)

(Estrus, PO Box 2125, Bellingham, WA 98227)



GHOULIES - "Turn the World Around" EP

Two-song output from these Swedes. Relieved that it wasn't the GROOVIE GHOULIES...who I'd rather not deal with. This is in the genre of so many good Swedish hardcore bands—fast, but with some melody, so it's toe-tapping stuff. There's a certain punch to this that reminds me of TURBONEGRO—not in the obvious way, but some stylings that pick it up. No songs about NAMBLA though, so it's only a vague reference! Excellent stuff—if they could pull off a full length at this quality, it'd be a scorcher! (TM)

(Cretin Publishing Collective, Hoganasgatan 8B, 75330 Uppsala, SWEDEN)

GIANT - "Wishing Bone" CD EP

Upstart British foursome seems to have a bit of an identity crisis on this three-song debut. The title track is a '70s stoner rock groove, kinda like a tamed DRUNK HORSE. Then they toss off a typically British modern power pop tune that's damned catchy, but not really *MRR* territory (think TEENAGE FANCLUB or the LA'S). They end with a TV-ready anthem bearing the very unfortunate title "This Is Rock." My guess is that GIANT is probably gonna get as big as OASIS... and this review won't be represented in their press kit. (JG)

(Twist UK, c/o Mark Le Gallez, Levanto 6, Le Petit Clos, Rue de Marais, Vale, Guernsey GY6 8AZ, Channel Islands, UK)

GODSTOMPER/BIZARRE X - split LP

What is this, the attack of the two-piece bands? GODSTOMPER rip through a ton of tracks in their signature al-out blastmaster style. They scream about things like killing emo kids and destroying ATMs. Sounds like they may need some anger management. BIZARRE X go down the same path of mayhem, with more of the same chaotic blazing style. GODSTOMPER's style is a bit more hectic and raw and in the end, I liked their side of the split more. But both bands hold their own, and this LP is definitely worth checking out. (RC)

(Mass Suicide Society Conspiracy, Bert Sergon, Gluckauf 2, 02959 Schleife, GERMANY)

GODSTOMPER - "Hell's Grim Tyrant" CD

One bassist, one drummer, one awful racket. This hurts me to listen to—but that's sort of the point, right? Grinding, distorted mayhem with great, though, brief lyrics. I'll pass but perhaps you won't. (MT)

(Enterruption, PO Box 884626, San Francisco, CA 94188-4626, www.enterruption.com)

THE GOLDEN TICKET - "Blue's the New Black" LP

Melancholy post emo pop punk... melodic girl vox... nauseating guitar riffs... I feel like I am trapped in front of a television set with the flu, watching reruns... stuck in a vacuum of nostalgia... I feel dissatisfied and every song is pounding into my head the same thing over and over again. (JT)

(Aerodrome, 1521 26th St, Seattle, WA 98122, www.aro@ero.com)

GOVERNMENT ISSUE - "The Complete History Vol. 2" 2xCD

Where the hell is *Volume One*? News to me. A double disc basically consisting of the LPs *You*, *Crash*, and the live *Finale*. G.I. was good till the end even if they did tone it down a bit. Featuring punk knowns John Stabb and J. Robbins, G.I. was great band that pulled the plug at just the right time. A very practical release. (RL)

(Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701, www.drstrange.com)

GREEN BERET/MOCOVY KHAMENI - split EP

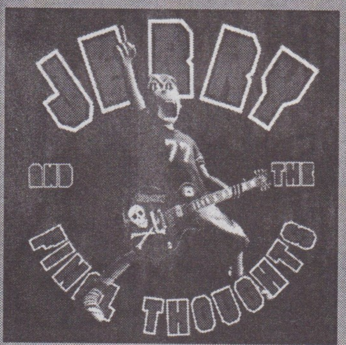
If I tell you that GREEN BERET are a grindcore band with carnival keyboards, will you immediately think of a bad LOCUST ripoff? Well, think of them like that, but *not* a bad LOCUST ripoff. Super campy keyboards that kinda make me smile, and five vocalists take this record to another level, a level far beyond mere imitators, and the grindcore is pretty fucking awesome, keyboards aside. I'd love to hear more (actually, I'd love to see them pull it off live). If I tell you that MOCOVY KHAMENI are a bass/drum grindcore band will you immediately think of a GODSTOMPER ripoff? Don't. Think of them as super raw heavy grind, with a sense of humor (the second song is called "Aagggrrrrr," the third is "Drrgghhh") and some blinding bass licks. Wait, that's pretty much like GODSTOMPER, ain't it? Fuck it, both bands rule. (WN)

(Hyenyzm c/o Petr Halgas, Leskovec 340, p. Dvorce u Bruntalu 793 68, CZECH REPUBLIC)

GRIDE "Happy Birthday Gride!" EP

Released to celebrate their five years together as a band, this contains tracks which, for the most part, had only previously appeared on cassette. Brutal and slightly bizarre Czech hardcore—grinding, caustic and sort of scatterbrained. Fans of SUPPRESSION should take note cause this is straight up your alley. (MT)

(Insane Society, PO Box 6, 501 01 Hradec Králove, CZECH REPUBLIC, barvak.insane@worldonline.cz)



HACKSAW - "Turned Up Way Down" CD

Boring hard rock. Can't squeeze an ounce of style out of this. When your musicianship doesn't suck, but you can't do anything original or write a decent song, well...why bother? (RY)
(Deranged, 1738 Queen St E, Toronto ON, M4L 1G7 CANADA)

HAIR POLICE - "Blow Out Your Blood" CD

Spastic spazz for spazzters. Makes you want to get up and check the speed, then you remember it's a CD. Should be on vinyl. Fans of HARRY PUSSY and WOLF EYES should be all over these gents. Standout tracks: "Can You Love the Hop Hop," "Pyramid II." All the precise 'experimental' post-emo noise frauds should hang their heads and accept opening for these guys for the next three years. This label's doing okay...pretty okay...(RW)
(Freedom From, PO Box 582391, Minneapolis, MN, 55458)

HANGNAIL/SOUND LIKE SHIT - split LP

SOUND LIKE SHIT resides on the better side of this record. They play twelve quick thrash songs, one of which is a painfully slow mess and sounds like it could be a live recording of one of BORN AGAINST's later slow tunes. The guitar playing is pretty basic and quite fuzzy. Fast drumming has some mandatory mosh parts but they general last for a short time. The vocals hurt my throat. The HANGNAIL side of the record is very quiet. The songs are pretty basic. At times they play early '80s California-style punk. At other times they play thrashy hardcore. Then sometimes they try to mix the two and it does not work. The vocals are very up front in the mix and at times they don't go well with the music. The recording and playing are both pretty sloppy. (PA)
(RSR, Sandro Geßner, Str. des Friedens 45, 07819 Mittelpollnitz, GERMANY, skrupel@web.de)

HASTUR/P.82.O.P - split EP

Aahhh!!! Black metal/grind-type wank! I hate this shit! Wooo I'm so scared, is that the apocalypse I hear? No, just a bunch of Italian dorks. Both bands are equally as bad, or should I say, both bands are unified in unholy putrid excrement. Like something orcs would listen to in their accursed pits in Mordor (whoops, did I say that out loud?). (AD)
(Faligerum, Torre Maura Occupata, via delle Averle 10, 00169 Roma, ITALY)

HUMAN CARNAGE - "Sang Epoir" CD

Fifteen songs of crusty (and I say crusty because these dude are fucking filthy, except the guitarist, who looks like he just got a brand new white WOLFPACK shirt) churning mayhem. Well written well recorded, well played, and as burly as four dirty dudes on your mom's new couch. Think FORCED INSTINCT or SHITLIST...no grindcore (but plenty of double bass), just nasty ass music to listen to whilst swigging King Kobra (that's booze, ya'll, fucks you all up and shit). The lyrics are in French, but I get the idea they're talking about the usual societal ills: taxes, the system, government, exploitation and so forth. The Cookie Monster vocals are a little much for me, totally over the top, but that's just one cowboy's opinion. Solid release, and if these guys tour, I figure they'll be popular as hell. (WN)
(Tobacco Shit c/o Simon Pare, 827 Goldbourn, Greenfield Park, Quebec J4V 3H4, CANADA)

ICONS OF FILTH - "Onward Christian Soldiers" LP

Wow, more reissues coming out everyday, here's one that you should be sure to pick up. Creepy anarcho-punk from 1983 and while I feel that their EP's are a little bit better—you can't really go wrong with this LP. I always put them in the same school as RUDIMENTARY PENI—though not quite as bizarre. Only sad thing to note is that they are in fact back together which nine times out of ten can only mean something horrible—let the past stay in the past folx and if you still want to play punk please start something new instead of being a lazy bastard and resting on your past accomplishments, thanks. Really, at this point old punk bands getting back together is nothing different than bands like JEFFERSON AIRPLANE, THE ROLLING STONES or THE WHO playing shows in the 1980's. (MT)
(Get Back, Abraxas srl, Via Aretina 25, 50069 Sieci (Firenze), ITALY, www.abraxas.it)

INNER CONFLICT/JUGGLING JUGULARS - "Seven Inches of Songs about..." split EP

This is a great fuckin' split! Both of these bands are awesome—extremely catchy mid-tempo punk rock with great female vocalists! They each do a cover of each other's song on this one. Absolutely a keeper. (SR)
(Twisted Chords, Postfach, 76327 Pfinztal, GERMANY, infor@twisted-chords.de)

BRIAN JAMES MEETS FLAT PIG - "New Rose 2001" CDEP

Oh, this is just terrible. BRIAN JAMES with two other guys does new versions of "New Rose" and "Neat Neat Neat" and a new song, "Nurse." I know he wrote these songs, and they're all great songs, but "New Rose" and "Neat Neat Neat" were perfection in their original versions and should never be fucked with. "Nurse" is a good song, which indicates that BRIAN JAMES can still write songs, and I would suggest that he do that rather than rehashing the old ones. (DP)
(Fuxony, PO Box 3468, Brighton, BN1 6BU, UK)

JERK MAGNET - "Seven Minutes in Heaven" CD

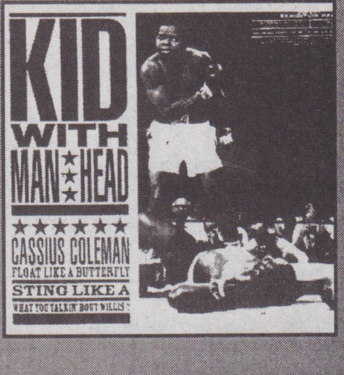
A decent pop punk band that does the FACE TO FACE thing with good results. Now that FACE TO FACE has to mess with their sound to keep it from being too straightforward, hence good, these guys keep it simple and catchy. A tad on the predictable side, but what the hell. (RL)
(Idles Of March, PO Box 722, Wappingers Falls, NY 12590, www.jmpunk.com)

JERRY & THE FINAL THOUGHTS - "Jerry's First Thought" CD

This sounds dead on like new BAD RELIGION, but instead of some silly picture of a gas mask

or something, there is a computer-generated picture of a monkey playing electric guitar on the cover. If you don't consider that brilliant, then consider that the music is really catchy and the monkey is really cute. (WR)
(Claudine Montavon, Friedweg 10, 2503 Biel/Bienne, www.finalthought.ch)

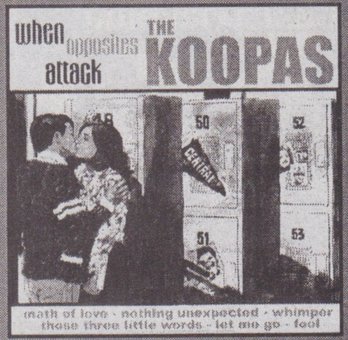
KATASTROFIALUE – "Tuskatakuu '94-'98" CD
A collection of Finnish blast beat thrash by KATASTROFIALUE. Not bad at all, but it is way better to just buy the stuff individually since a CD all at once is a little much. Dark, morbid, pissed off lyrics abound and is all packaged in a DVD case. If you really like this band than get this, if not than as I've already stated, by a 7". (JF)
(Crucial Blast, PO Box 364, Hagerstown, MD 21741-0364)



KID WITH MAN HEAD - "Cassius Coleman" CD
There's lots of vocal harmonies here, and even some rock-inspired "riffing," but it's not enough to elevate this from the land of mediocrity. They sound like a Drive-Thru Records band, like MIDTOWN or something. They really get stuck in that tempo rut that a lot of those bands get stuck in. Every song is mid-tempo, maybe with a breakdown thrown in. Apart from a song complaining about how the singer's girlfriend won't have sex with him, this neither greatly offends me nor inspires me. (MX)
(Boss Tuneage, P.O. Box 74, Sandy, Bedfordshire, SG19 2WB, U.K., www.bosst.freeserve.co.uk)

KNALLKOPF/STATELESS IN THE UNIVERSE - split LP
Holy shit. This booklet makes up for every record I've ever reviewed that came with minimal info. Not only is it printed on great paper, but it's massive, with the lyrics in several languages and plenty of illustrations/pictures. No small amount of effort there! KNALLKOPF tend to meander a bit musically—so many variations that it's hard to latch on to anything and have it be memorable. It's reasonable stuff, but lacks a focus which reduces any impact that it might have. STATELESS... keep it more focused musically, mostly by keeping the songwriting much simpler. Their lyrics were much more engaging on a political front, until I got to "Love Song," which was too syrupy for me. The political info on Greece's role in the European Union was educational—much of this stuff isn't being reported here in the States (predictably). A political hardcore record—emphasis on political, music is definitely secondary. (TM)
(KnallCoreRecords, www.t0.or.at/~knallkopf, knallkopf@t0.or.at)

KONSTRUKT - "In Girum Imus Nocte et Consumimur Igni" EP
I was never a fan of this band's *DIS-co* LP, although I listened over and over again, trying to understand why my friend recommended it. Unfortunately, this EP is more of the same...22 songs of noisy grind with (mostly) great lyrics that read more like social commentary than they do songs. Start stop chaos throughout, with occasional funk breakdowns that are not really funny. I'm intrigued by their apparent anti-vegan stance, when so many of their songs are from a rather leftist viewpoint. (WN)
(Hammerwerk/Deitmar Eicher, Tiefendorfergasse 1/20, 1400 Vienna, AUSTRIA)



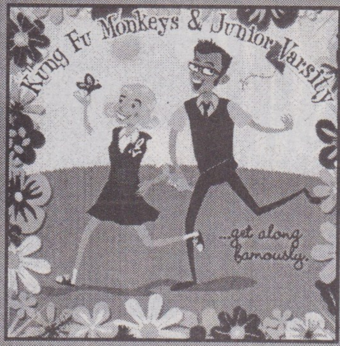
THE KOOPAS - "When Opposites Attack" EP
This is pretty musically straight-forward. Simple pop-punk songs that sound like the RIVERDALES if Ben Weasel sang all of the songs. The first song is a little acoustic song that actually sounds like it could have been on DR. FRANK's solo album, clever lyrics and all, but that's the biggest departure you're going to get from the pop-punk formula. Lyrics are about love and girls who don't like Mutant Pop bands. Standard, but not awful. (MX)
(Top Five, http://listen.to/topfiverecords)

KRIGSHOT - "Orebro-Mangel" LP
I should have learned by now to wear a diaper any time I listen to a new release that says SOUND POLLUTION on the sleeve... *Orebro-Mangel*, KRIGSHOT'S second LP, brings us more fast, furious, Swedish hardcore that will have you shitting your pants before the end of the first of their 60 second songs. The vocals on this record sound a little different—they're high and screechy, but retain the rawness of their earlier records, and it sounds rad The liner notes include Swedish lyrics, plus English descriptions, to these 24 songs about quitting our shitty jobs and smashing global capitalism no punk can argue with. This record would make a great soundtrack for any kid planning on making some molotov cocktails or throwing a brick through the windows of the nearest Starbucks. (VH)
(Sound Pollution, PO Box 17742, Covington, KY 41017, www.sound-pollution.com)

KUNG FU KILLERS - "Burning Bush" EP
Hard hitting rock 'n' roll from TKO in the vain of ANTiSEEN mixed with, for some strange reason, GOVERNMENT ISSUE comes to mind (think the *Joy Ride* LP). Weird combination, but the KUNG FU KILLERS seem to make it work well though. This is a solid release—start to finish. Thumbs up. (AS)
(TKO, 4104 24th Street #103, San Francisco, CA 94114, www.tkorecords.com)

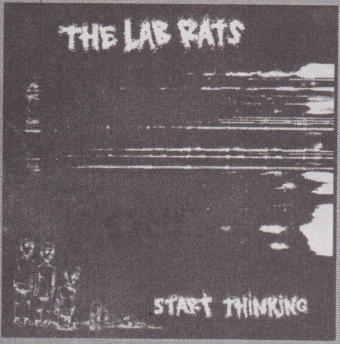
KUNG FU MONKEYS/JUNIOR VARSITY - split EP
Two bands doing songs about each other as well as other happy topics. KFM crank out their happy geek pop they've delivered so well on Mutant Pop. JV have a more garage approach, but still keep it pop not unlike MIAOW ad other Mint-ish bands. A fun split if you are in the mood for happiness. (RL)
(She's Gone, PO Box 995, Denton, TX 76202, shesgoner@yahoo.com)

THE LAB RATS – "Start Thinking" CD
This is a fun release by the local band the LAB RATS. Young and aggressive punk rock that is fast and snotty with a touch of youth crew style that rounds it all out. Somewhat screechy vocals and



the occasional back-up shouts, bark-out lyrics that are a mix of personal and political issues. I know they have a 12-song demo tape out, so I am assuming that most if not all of the songs on here are from that tape. Solid stuff. (RC)
(Risk, 3649 Clement St, San Francisco, CA 94121, risk@newdisorder.com)

LANDSCAPE - "Positive Punk Power" CD
One of the best things about doing review here is that you get things you'd never think of listening to. The cover of this CD and the band's name had emo written all over it, but I was way off mark. This is awesome melodic hardcore from Germany which sounds a lot like the SPERMBIRDS for you old timers, or LIFETIME and even AVAIL for you youngsters. What really makes this CD is the booklet which has well written pieces on anarchism, animal rights and technology in both English and German. This is what punk rock is all about for me and even though the production is a little thin, this is a great releases and really worth tracking down. (TB)
(Scene Police, Humboldstrasse 15, 53115 Bonn, GERMANY)



LAST WARNING - "Sintiendo el Odio" CD
Oi! from Spain all in Spanish except for two cover songs. These guys say they're working class from the streets not interested in politics but in simply having a good time—though their lyrics reveal that they're aware of globalization and society's impact on the individual. These guys have lots of aggression and say alcohol is their vital energy. Hmm....they also sing about communist aliens from outer space...interesting. (SR)
(Bronco Bullfrog Records, Apdo. Co. 1474, 07800 Ibiza (Baleares), SPAIN, info@broncobullfrogrecords.com)

LEG - "Must I Throw Up This Child" EP
I had a hard time pinning this band down. There are very strong elements of the Bloomington punk scene running through this. It's really lo-fi pop-punk, but more in a jangly, REPLACEMENTS kind of way. Think about this: if all the conventions of modern emo-pop were applied to an OPERATION: CLIFF CLAVIN type of band. That about sums it up. The lyrics are really cryptic, but they're catchy nonetheless. I like this. I might not listen to it everyday, but I definitely like it. (MX)
(Half-day, P.O. Box 3381, Bloomington, IN 47402)

LES DIRTY FRENCH MEN - "You A Cop?/Spendin' All My Money"
I was wondering if I would have preferred all these guys to be wearing berets and have cool French names, like Jean-Luc, or if it's better that just one guitarist is wearing one and everyone has regular names like Mike and Phil. The minute the needle hits this one, I know they don't need some stupid gimmick. This is one great band. "You A Cop?" sounds like CRIME with a ripped off riff from the USERS' "Sick of You." "Spendin' All My Money" is just a cool song. Really excellent garage punk. (CK)
(Dart, PO Box 1843, Fargo, ND 58107)

LE SHOK - "S&M" EP
The no-wave superheroes are back with yet another triumph of packaging over substance. Does anybody even listen to their minute-long songs anymore, or are all these novelty records flying straight to the vaults of collector scum, only to emerge slowly but surely on eBay over the coming years? It's a question only those with excessive disposable income and lots of free time can answer... Anyway, here are two more great LE SHOK tunes in that spastic early FALL/SWELL MAPS vein, plus one more that I couldn't listen to 'cause it's actually pressed on the cardboard sleeve, just like those old ARCHIES cereal records that always turn up for a lot of money on eBay. Neat, huh? (JG)
(Slamdance Cosmopolis, 7095 Hollywood Blvd. #1303, Hollywood, CA 90028)

THE LOCUST/MELT BANANA - split EP
Five new songs of the same old, same old from the LOCUST. Basically, it's more lyrics that mean nothing packaged in art-damaged "hardcore." The attempt by them to do something different by adding keyboards and/or gadgetry to their songs fails, since they are using them to make sounds that add up to nothing more than an electronic tambourine. If you are already a fan, you'll probably like this. If you are not a fan, this definitely won't change your mind. The MELT BANANA side is a whole other story though. MELT BANANA's records have always been good, but these two songs on here are the best I've heard yet. Angular, fast punk with helium vocals. Compares to OOIOO, but a slight more punk. This is a good place to start for the uninitiated, too bad it's backed with the LOCUST crap. (DT)
(Gold Standard Labortories, P.O. Box 178262 San Diego, CA 92177)

LOPEZ - CD
Rock'n alcohol soaked punk ala SUPERSUCKERS from Portland. Pretty solid stuff but I'll still disagree with Floyd's statement that this is the best band from Portland. Contains a HICKEY cover for those of you keeping track. (MT)
(Infect, 103 N. Monroe, Portland, OR 97227)

LURKERS - "The Punk Singles Collection" CD
A cool collection of LURKERS 7"s on one disc. Great historical liner notes make this a good read as well. Although many (if not all) of these songs were on the *Last Testament* CD, and as bonus tracks on they're first two LP reissues, this is a good "hits" release from a band that has had some classic punk releases circa 1977. As the saying goes, if you haven't heard this 1977-era Brit-punk band, this is a great place to start. (RL)
(Captain Oi, www.captainoi.com)

MALAS CARTAS – "Sucias Guerras" CD

Strong Oi' from Spain, with leftist overtones criticizing Nazi's and the police. My coworker says they have a definite BLITZ feel (especially in the guitars) and after playing them back to back with BLITZ I do agree. Good stuff.(JF)
(Bronco Bullfrog, Apdo. Co. 1474, E 07800 Ibiza, SPAIN)

MASONICS - "The Masonic Machine Turns on You" CD

Fool that I am, I passed up an opportunity to see the MASONICS during their recent jaunt through the SF Bay Area, and I'm asking you to kick my ass for the oversight. The instant recognition factor can't be ignored for the band—featuring ex-MILKSHAKES and HEADCOATS as they do—but *The Masonic Machine Turns on You* requires very little in the way of prior knowledge. The band are, of course, punk rock-beat workhorses, having labored in some of the best and brightest in the business... Tracks "(The Life & Times of) Sarah Hand" and "He's an Animal" are charged with a reckless sort of passion that is increasingly harder to find in these desperate days. Just what I needed, yes. (JH)
(Vinyl Japan, 908 Camden Rd., London NW1 9EA, UK, office@vinyljapan.com)

MASSICK - 10"

I asked Tom Hopkins what he thought about this 10" and he said, "I wouldn't plan on ordering away for it anytime soon." Tom was wearing a suit and tie at the time, and any true punker knows ya can't trust a suit. This 10" is just fun-sounding. MASSICK may well be the German equivlent of HATE FUCK TRIO. For those of you who don't know, that means a dash of SCHLONG, a touch of polka and circus music, combined with a little straight melodic hardcore, and truly moronic lyrics and samples to tie it all together. A record for nerds like me. (Then again, only nerds purchase vinyl anyway.) (JF)
(Abstr.act, Gilles & Sylvain Etasse, 31, Les Moineaux, 50110 Touralaville, FRANCE)

MAX REBO KIDS - "Ciphers" LP

I've never really appreciated this genre. Do we really need another band that plays over-produced mid-paced metallic hardcore over introspective lyrics about "bridges burned" and "days so long ago?" Nope. But I don't make the rules, so if you like BANE or maybe ENSIGN with vocals on the Karl Crisis tip, then this might be your thing. Points *off* for dubbing in the original solo in their cover of SKID ROW's "Youth Gone Wild." (CC)
(Bushido, Gemenweg 174, 48149 Munster, GERMANY, seb@bushidorecords.de)

MAZEFFECT - "s/t" CD

This is great heart-felt up-beat solid poppy punk. reminds me of GUNMOLL, with a dash of early JAWBREAKER, a pinch of J CHURCH, some CRIMP SHRINE and a nod to HÜSKER DÜ. Only bummer is that there's only two tracks (two of which are covers—FIENDZ and GG ALLIN.) I hope they do an album soon, and I hope I get to review it as this is the best thing I've heard this month. (AD)
(mazeffect@aol.com)

MELT BANANA/DUNAMITE ANNA AND THE BONE MACHINE - split 45

MELT BANANA contribute their usual elan to this intercontinental rock exchange program with "Tinterella Di Luna," sung in Eye-talian (at least the title is sung in Italian: the chirpy vocals are rather hard to make out once the relentless pound of the rest of the band kicks in, but it seems a safe bet from a conceptual standpoint) while Italy's Skullbilly roots-prone DYNAMITE ANNA & THE BONE MACHINE sing in Japanese (kanji fonts for rendering song title unavailable at this time, as though it matters to most of you). Better than a double feature of *The Bad News Bears Go to Japan* and Fulci's unproduced *Bad Bears Holocaust.* (DD)
(Valium, Via Nomentana 113 00161, Roma, ITALY, robegag@tin.it)

MIGRA VIOLENTA/DISARM - split EP

Two totally over the top brutal ass bands—one from Argentina, the other from Italy—meet for a battle to the death on this EP. MIGRA VIOLENTA start off with a grinding fury and then go for a more straight forward attack, while DISARM goes right for the throat with blasting mayhem. Totally pummeling—and it actually physically hurts to listen to this. Brutal. (MT)
(Rifiuto, c/o Prandina Marcello/Michele, V. Sauro 4, 28066 Gaillate (No.), ITALY)

MILLOY - "Belt Up" CD

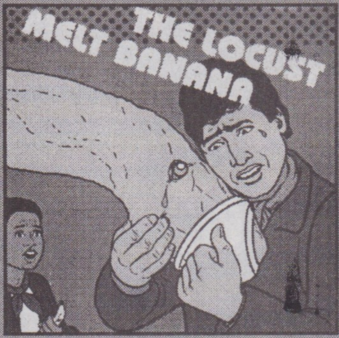
A UK band that has a SAMIAM mixed with LEATHERFACE thing going on. Crackle's latest discovery maintains the label's high standards on the pop front. A six-song mini-LP, which follows up their last CD EP, that really brings it home with tempo changes and good riff heavy songs. (RL)
(Crackle, PO Box 7, Otley, LS21 1YB, UK, crackle@freeuk.com)

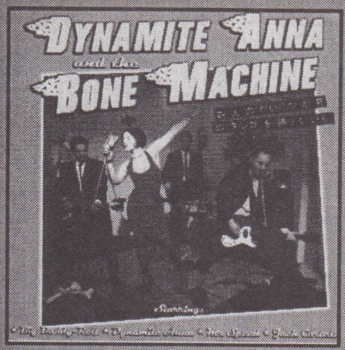
THE MISTREATERS - "No More/ Bye Bye Bye"

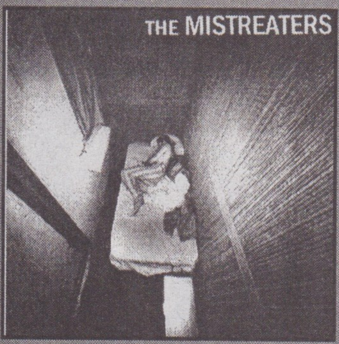
Covers of two heartbreaking ballads originally done by the WALLACE BROTHERS. The only other bands I can think of that would have been able to pull this off would have been the DEVIL DOGS or the CANDY SNATCHERS. There's a lot of similarity between all those bands. Great vocals and guitar sound. This is a fantastic record. I could listen to it all day. (CK)
(Goodbye Boozy, Via Villa Pompetti 147, 64020 S. Nicolo A Tordino, Teramo, ITALY)

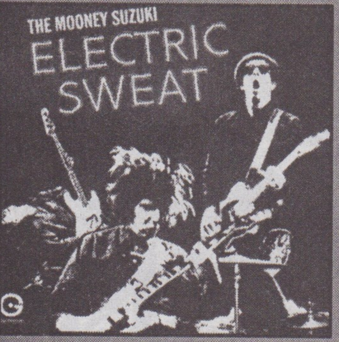
THE MONACLES - LP

A reissue of pretty typical guitar/farfisa '60s punk/garage stuff. If you skip the snooze-o-rama of generic surf of the first two tracks, you will find this record's one gem. The third track is a positively essential "having a bad day" song, called "I Can't Win." And to top it off there's three versions of it on the LP, so it's well worth getting a hold of. (DT)
(Arcania International)









MOONEY SUZUKI - "Electric Sweat" CD

Take it from me, the MOONEY SUZUKI are ridin' that steamrollin' rockin' and reelin' train all the way to super-stardom, or at least the end of the line at Daly City...if you've heard these blokes, and given the way information is disseminated in 2002 I can't imagine that you haven't, you know that they're a hard-working, heavy-sweating, eight-legged groove machine that fling their hair and bust guitar strings with the best in this Business that we call "Show." *Electric Sweat* offers more of the same, and thats exactly what you ought to be asking for—ten tracks that bring to mind Rob Tyner's MC5 testifyin' and Fred Smith's guitar scrunching. Loud, proud, and fun stuff. I like the MOONEY SUZUKI, and you might too. (JH).

(Gammon, 111 E. 14th St. #179, New York, NY 10003, www.gammonrecords.com)

MORSER – "10,000 Bad Guys Dead" CD

Finally! I have been waiting for this release for ages and it has finally hit the US shores. Back in the late '90s MORSER came out of nowhere and blew the fucking doors of the world of metal/hardcore with and amazing release titled *Two Hours To Doom.* The band was spawned out of the scene that had brought us CAROL and SYSTRAL. The original lineup was made up of two bass players, one guitar player, one drummer, and four vocalists. On this new release it looks like they have lost one of the vocalists, but they still kick it pretty fucking hard. You know, when I first heard MORSER, I thought they were so heavy and groundbreaking. The amazing thing is that this style of music has progressed so quickly in just a few short years that this new release just doesn't have the impact that I was hoping for. But don't get me wrong; they still blast through track after track of nightmarish grind and metal. They mix slow and fast parts of pulverizing metal with throat rupturing vocals. But in the end it just didn't have that insanely chaotic feel of their first release. Regardless, this is still a really strong effort and well worth your $$$. (RC)

(Chrome Saint Magnus, Am Bahnhof, St. Magnus 10, D-28759 Bremen, GERMANY, www.chromesaintmagnus.com)

MOTORMUSCHI - "Single Haushalt" CD

More of the "monotonous competence." Kinda emo-punk circa mid '90s, auf Deutsch. Middle-of-the-road production, tinny tappa-tappa drums, guitars just so, nothing compelling. They cover the MAD. (RW)

(Plastic Bomb, no address, but GERMANY)

DIE NAKSE BANANEN - "Untitled" CD

Competently played UK-style punk like later CHAOS UK or the VARUKERS. Terrible packaging and bad cover (the four dudes in the band in a cage looking punk!) and totally throwaway lyrics, the worst being "Leave Your Politics at the Door." This fence-sitting policy by bands is bullshit, it is *not* just about the music. The bands who inspire me are those who rock *and* have something to say, an example being the CRISPUS ATTUCKS EP reviewed elsewhere, musically not a million miles away but lyrically in another universe....next. (TB)

(www.dienaksebananen.com)

NAZTI SKINZ - "Sic Temper Tyrannis" EP

Now I'm thinking (hoping) this is some kinda joke, y'know when bands do that "parody" thing trying to be contrary to get a reaction? Songs like "Defending Liberty" (with lyrics like "we will defend ourselves that is our right"),"Race War" and a picture of knights going into battle this could be straight off some bonehead record. The music doesn't fit tho', its old-school sloppy LA punk (badly played I might add) ...I don't get it. I hear the band is made up of LA scenesters, big deal. Irony? Shit more like. (TB)

(Youth Attack, PO Box 126321, San Diego, CA 92112-6321)

NO ALTERNATIVE - "Now or Never" CD

I have been informed that this is not the old San Francisco band. It is, however, a band of three kids who seem to be a few years out of high school. Parts sound like DYNAMITE BOY, while others sound like a teen-movie soundtrack. The lyrics fit with that theme, focusing mostly on growing up and getting older. There are actually a few ALKALINE TRIO moments that add a little variety every now and again, but the ska song just comes out of nowhere. I don't want to use a word as cruel as "mediocre," so I'll just say average. Hey, at least they're not sexist or homophobic, right? (MX)

(Static, 17215 Mack Ave., Detroit, MI 48224, www.staticrecords.com)

NOFX/RANCID - split LP

This release is so high-profile, I saw a feature on it in *Guitar World* magazine. With that pressure off my chest, I can start. Each band covers the other band's songs, which, especially when carried out to this extent (Six each!), can be a risky proposition. This, however manages to partly work. The NOFX side sounds like NOFX, not NOFX covering RANCID, which is a good thing. They add nice little parts that let you know that this is a NOFX record. I almost got mad when they turned "Radio," my favorite RANCID song, into a reggae song, but for some reason it works. Also nice is the added speed that they give to the mid-tempo RANCID songs, which actually might make fans of RANCID's first two albums like the songs more. The RANCID side is less successful, if only because they are such a sincere band. It just sounds wrong hearing Lars sing, "Please don't take away my pornography." This is worth it if you're a fan of both bands, or a crazy collector. I will definitely play the NOFX side more. (MX)

(BYO, PO Box 67609, Los Angeles, CA 90067, www.byorecords.com)

NO MURDER/FAZED - split LP

Two above-average anarcho/political hardcore bands from Germany. Both are fast and to-the-point. Fazed have cool female vocals. Includes a thick lyric and graphic 'zine. Wish I could read it. (AM)
(No Murder, Leiste, Stockarstr. 6, 04277 Leipzig, GERMANY, nomurder@yahoo.com)

NOTHING BUT PUKE/THE FRANKENSTEIN DRAG QUEENS FROM PLANET 13 - split EP

Two super macho dude bands. The funny thing to me is that FDQFP13 like to wear dresses and Sikko from NBP sounds like he's wearing a girdle while singing. Some very confused guys here. FDQFP13 start with a love song to Regan from *The Exorcist* and cover "I Wanna Be Your Dog." NBP sounds like the band is probably pretty rockin', but no matter how loud I turn it up, it just isn't loud enough. (CK)
(Rockin' Bones, c/o Pagani Gualtiero, p.zale Della Macina 3, 43100 Parma, ITALY, rockinbones@tin.it)

THE NUDE PUBE BANGLERS - "Highway" CD EP

Fans of TURBONEGRO and the HELLACOPTERS take note: here's another cookie-cutter European hard rock unit for you. The four-song debut by NPB sounds like a market-researched cross between the above bands, which is to say it's loud and good and r-o-c-k-s hard, but doesn't really stand out from the ever-growing pack of sycophantic tribute bands. Extra points deducted for the too-easy *American Psycho* tribute. (JG)
(HappyRape, KRI-10A312, 0864 Oslo, NORWAY, www.nudepube.com)

ONE LEAF/URCHIN - split EP

Two bands in the J CHURCH emocore-pop-punk vein. Maybe ONE LEAF has some leanings toward DILLINGER FOUR vocally. Although not up to par with the bands they sound like, this is still the quality melodic sounds you've come to expect from Snuffy Smile. (RL)
(Snuffy Smile, 4-1-16-201 Daita, Setagaya-ku, Tokyo,155-0033, JAPAN)

OVERPRIVLEGED – "Wrath Of Greenspan" CD

Snotty, pop punk that wouldn't be out of place on Mutant Pop with a sound similar to CONNIE DUNGS. What would be out of place is OVERPRIVILGED scene and anti-big business overtones that are in the lyrics. Why I don't agree with everything they say in regards to copyright laws and such, I do like the fact that a young poppy sounding band isn't afraid to take a stand. Sorry, but what is punk without some politics. (JF)
(Amp)

PAY CHANNEL - CD

Here's another rockin' Japanese punk 'n' power pop band in the fine tradition of the TWEEZERS, FIRESTARTER, and REGISTRATORS. With loud raw guitars and sharp production, the group brings to mind the early stuff by FIRST ALERT and the TV IDOLS. Includes ten cool original tunes, plus a great cover of TEENGENERATE's "Human Tornado" with special guests Fifi and Tomoko. Best song title: "Teach & Destroy." I can dig it. (JG)
(1+2, no address, www.barnhomes.com)

PETER & THE TEST TUBE BABIES - "Pissed and Proud" LP

Get Back Records has reissued this classic 1982 No Future Records LP. This is the quintessential PETER & THE TEST TUBE BABIES LP, with such classic hits as "Banned from the Pubs," "Up Yer Bum," "Run Like Hell," "Maniac," and lots more. This band was not fully appreciated in the '80s and like so many others, attempted to recapture some of their glory in the late '90s, to no avail. This record has stood the test of time reasonably well. (BR)
(Get Back, ITALY)

PKG. - "Without a Blink" CD

Mmm...Fat Wreck style pop punk with a little JAWBREAKER influence, a singer that looks like the Kindergarten Cop, and a computer-generated cover. Cry Cry Cry. These guys look like they're really good friends and I hope they continue playing music together, but it is not my thing. (WR)
(www.pkg.nl.nu)

POLYPLUSH CATS - "Drivin It Home" CD

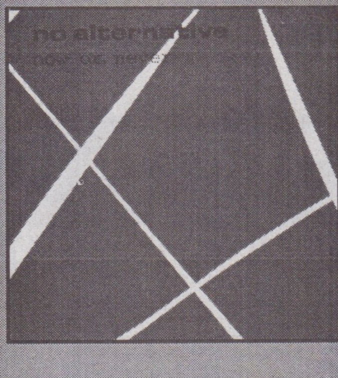
Glammy stoner metal with female vocals. No address...hmmm...LA 1989? (RY)
(no address)

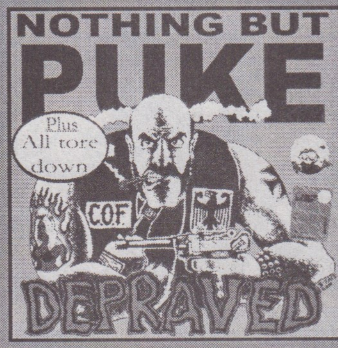
POP VANDALS - "Generation" CD EP

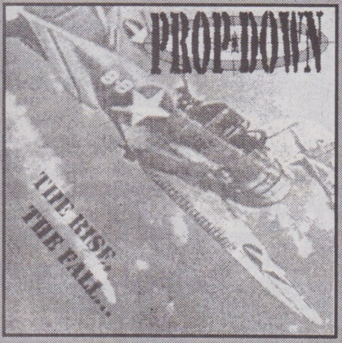
A three-song release that features some cool power pop punk. Kinda reminds me of TSAR because of the strong vocals. A little on the slick side, this is powered by catchy pop songs with hooks on the vocals and guitars. A good new band. (RL)
(Dangerous, 40 ST Dogmaels Ave, Llanishen, Cardiff, CF14 5PZ, UK, popvandalsinsults@yahoo.co.uk)

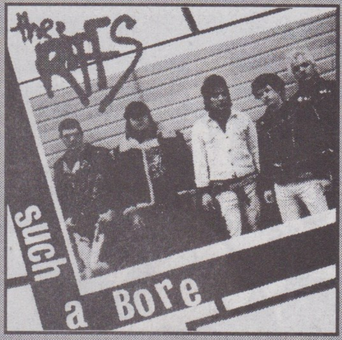
PREJUDICE - "Between Happiness & Self Destruction" CD

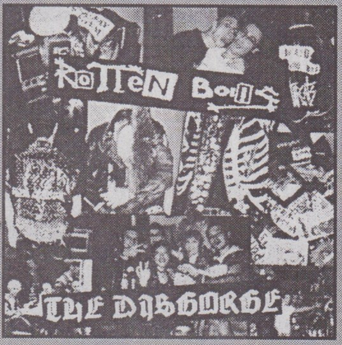
Pretty floored by this disc. Elements of polished metallic emocore in here, but mostly just a solid hardcore record. The emo parts rarely get too lost in their own pretension, and the Swiss kids play balls out all the way through. TIME IN MALTA with none of the quiet parts, perhaps? Thick guitars and pissed vocals (numbers one and two on the list of "Things I Need in a Punk Record"), combined with good dynamic songs (alright, it gets a bit wimpy every now and then, but it's still a great record). I could live without the love lyrics (which constitute one third of the songs) but other than that I have no complaints. (WN)
(Hannibal's, 95 Route de Florissant, 1206 Geneva, SWITZERLAND, prejudice_gva@hotmail.com)











PROP DOWN - "The Rise, The Fall..." CD

Solid effort from this Michigan outfit. Couldn't help but think "Thickneck" punk—not sure why I'd associate them with that. Guess I miss Smelly Mustafa somehow. It's rough stuff, catchy, and political, with enough variety to keep it plowing forward. Not flashy, but effective, and their upbeat, chugging guitar work makes it immediately grab hold. Too bad it's so short (five songs, fifteen minutes), as I think they pull this off without a hitch. (TM)
(Burden Music, 16766 Sprenger, Eastpointe, MI 48021)

PROSECUTION 99 - "Blind Citizen" EP

This German punk band rants and raves about fascist politics, organized religion, corporate control, police brutality, and apathy amongst the people. The music is hard-edged punk driven by harsh, shouted vocals and chaotic guitars. The commitment is there and these punks are using their brains. The production on the EP gives a "live" feel to the urgent messages. (BR)
(Schandmaul, PO Box 61 06 17, 10937 Berlin, GERMANY)

RAPTUS - "Bianco Rosso" CD

Italian skinhead band playing mid-tempo oi. Nothing particularly original or outstanding, though they cover my favorite NEWTOWN NEUROTICS song "Living with Unemployment." (AD)
(Oi! Strike, c/o Paolo Petralia via Oderisi da Guddio 67/69, 00146 Roma, ITALY)

RECKLESS - "Time for Demolition" 12"

Six trax from a band who takes their punk seriously. Most songs have a snotnosed delivery with guitars in a slash mode, lots of virtuosic bass-work, and uniformly fast tempos. Despite fairly standard lyrics of social rebellion and the like, their instrumental sound is a notch above, incoroporating sly twists and asides to sustain interest. "Shithead" is my favorite for its sneering "fuck you" attitude. Okay, I guess, for the style. (SS)
(Nasty Vinyl, Oberstr. 6, 30167 Hannover, GERMANY)

RIFFS –"Such A Bore" EP

Street punk played in a way where the title of the record is telling the truth. At least I won't see an ad for this in MRR. Save your cash, and by something that is at least played with spirit. (JF)
(TKO, 4104 24th St. #103, San Francisco, CA 94114)

RIFU - "Revolutionary Tango (the Slavery Dance)" LP

This is chunky, powerful, rhythmic hardcore from Norway. Kind of like REFUSED in the way they try to incorporate more modern sounds and beats into what they do, but much less inventive. Still, it's earnest enough. The vaguely political (in an anti-capitalist, "No WTO" vein) lyrics are sung with passion and anger. I have to mention the very clean graphics. In summary, it's political hardcore with a modern, fashion conscious edge, or something. (AM)
(Twisted Chords, Postfach 76327 Pfintzal, GERMANY, www.twisted-chords.de)

RIPPERS - "No Mort" LP

Any band which handscreens blood on their covers has to get some kind of props. Having done my share of shirts, I can only imagine the mess and hassle it would be to screen album covers! And to realize the record collecting potential when you see the insert! Makes me wonder which one we have here. This Spanish band cranks out midpaced punk (in English) with a raw flavor which fits the low budget and basic feel of the packaging. I prefer the faster stuff ("Beat the World," but that's a taste thing—it all rips along pretty well. Throw in an authentic and rocking STOOGES cover, and you're done. Basic, but effective nevertheless. (TM)
(Rippers, PO Box 11, L'Arboc 43720, SPAIN)

ROCKET FROM THE TOMBS - "The Day the Earth Met the ..." 2xLP

Groovy historical CLE shit in a nifty full-color, gate fold two-record set of this now-infamous band. What more can we pre-punk archivists ask for? For those of you not in the know, ROCKET FROM THE TOMBS was the band that historians say spawned the likes of PERE UBU, the DEAD BOYS the short career of PETER LAUGHNER, et. al. This record consists of two sides of rehearsal tracks and two sides of live tracks. Musically one can see the directions that the later more infamous bands would take. Largely devoid of the angular quirkiness of later PERE UBU or even the punk-rock-ness of the DEAD BOYS, ROCKET FROM THE TOMBS comes across strangely as a extremely intense, twisted, atonal blues-rock band fusing stuff from the VELVETS, STOOGES and even traditional "rock" forms, but naturally done in their more unique style. In some ways, I still prefer the version of "20 Seconds Over Tokyo" done here over the official PERE UBU version as the intensity of this version still amazes me when I hear it. Sound quality here is pretty darn good (a little tweaky sounding but could be worse) even the live tracks. Versions of "Sonic Reducer," "Search & Destroy," "Amphetamine," etc. etc. Some overlaps with previous ROCKET FROM THE TOMBS releases but this one, I'll have to say, is the definitive package. Some unbelievable shit here, listen and weep. (JY)
(Smog Veil, 774 Mays #10-454, Incline Village, NV 89451)

ROMA - "Surrender on Demand" CD

Boston band with touches of HUSKER DU and even *Bleach*-era NIRVANA. But for doing that type of stuff, these guys comes across pretty well. Generous does of atonal, tweaky guitar sounds, intense power chording, sandpaper vocals and the requisite hooks/pop smarts. The singer does seem to push the boundaries of tonalities and the guitars grate in a good way, so these guys are cool in my book. Good songs and the band certainly knows their way around a pummeling riff. A great sounding song in "Chalk Dust." Better than most, a band to certainly keep in your rear view mirror. (JY)
(Twisted Rico Management, 1112 Boylston St. Suite 314, Boston, MA 02215, www.romatheband.com)

ROTTEN BOi!S/THE DISGORGE - split CD

I always thought the idea of a "split CD" was rather silly, but these guys don't. Anyhow, The ROTTEN BOIS sound a bit like OI POLLOI at times, and lean towards a straight pogo punk type band sometimes too. The DISGORGE are fast and mad. They remind me quite a bit of the CASUALTIES or any other band like that. (NF)

(Pure Punk Records, c/o Alex Bagatti, C.P. 214, 43100 Parma ITALY)

RUNNING RAGGED - "Held Hostage" EP

This record is all about hope. And we all need that, don't we? I play this at least once a day since I got it. Political and adventurous pop with nice harmonies. Sarah Pierce's vocals command your attention, and the back-ups done by Gretchen and Claire are near hair-on-the-back-of-yr-neck-raising level. The songs have an urgency that I haven't heard in a long time in guitar-pop. Similar to early THROWING MUSES in vocals and passion, but without the bipolar lyrics. (DT)

(Heartcore, www.heartcorerecords.net)

SATANIC SURFERS - "Fragments and Fractions" CD

I was pleasantly surprised by this record. I'd heard a song on a comp and was less than impressed, but this may change my mind. It's not that musically adventurous, but it's so refreshing to hear a skate-punk type of band playing really tight, good music with lyrics that aren't all about boobs and pee. There's actually an intelligent, political slant to the lyrics, in addition to a good bit of youthful optimism and sincere desire for change. Short songs also prevent this from getting tiresome. Perfectly enjoyable. (MX)

(Bad Taste, St. Södergatan 38, 222 23 Lund, SWEDEN, www.badtasterecords.se)

SATURATION - LP

Recorded in 1998, this is the record that DROP DEAD wish they had done. 10 songs of raging hardcore that are over before you can pick your jaw up off the floor. This shit is heavier than any hardcore record I've heard this year, and every riff, every blast beat, every lyric is flawless. I feel guilty comparing SATURATION to any other band (as I did in the first sentence), because every band that comes to mind pales in comparison to this record, DROP DEAD included. Fuck, if you like it furious and uncompromising, then you've found you record. Awesome. (WN)

(PO Box 463, Stn. C Montreal H2L 4K4, CANADA, saturation@fastmail.ca)

THE SBIRROS/ANNA & THE PSYCHOMEN - split EP

Midnight movies meets punk rock on this little split by two enthusiastic girl fronted, Italian, pop-punk, garage-ster bands. ANNA & THE PSYCHOMEN sing cute little songs about smashing heads complete with hand claps, and the SBIRROS sing songs about the Toxic Avenger and Teenage Mutants. Totally throwaway stuff, but fun if you're in the mood. (DL)

(Troma, Via Settembrini 20, 20124 Milano, ITALY)

SCAREDYCAT – CD

This three-piece from Venice, CA cranks out some fairly fast and thrashy punk rock with some pop punk leanings. Unfortunately the production is pretty thin in spots, which makes what is already a pretty mediocre band sound even worse. Maybe this would of come across better as their first demo tape than a full CD release. (RC)

(No Label, PO Box 1946, Venice, CA 90294)

SCARPER - "Wildcat Strike" CD

Another strong release from this great newish British band! This band packs the charm of SNUFF, NEWTOWN NEUROTICS, and SHOP ASSISTANTS. A great mix of horns, guy/gal vocals, and chunky guitars. Fueled by a great version of JAWBREAKER's "Kiss the Bottle" with gal lead vocals, this four (maybe five) song EP picks up where their great last LP left off. A band that truly excites me. (RL)

(Boss Tuneage, PO Box 74, Sandy, Beds, SG19 2WB, UK, www.scarpermac@hotmail.com)

SCARS OF TOMORROW – "All Things Change" CD

Orange County's SCARS OF TOMORROW keep the Southern California hardcore thing going by following in the footsteps of their neighbors THROWDOWN and EIGHTEEN VISIONS. They whip through this 12-song release with a barrage of choppy metal rhythms that at times has a DARKEST HOUR influence. The music occasional switched to more quiet melodic parts where the singer switches his gnarled screams to a more serious spoken tone. I was poking around on the web and saw this thing where their label did a write up on their lyrics that said "Lyrically, SCARS OF TOMORROW construct poetic examinations of the soul that poignantly convey the beauty of struggling with the whispering darkness that exists." Uh...could you guys take yourselves a little more seriously? (RC)

(Thorp, PO Box 2007, Upper Darby, PA 19082, www.thorprecords.com)

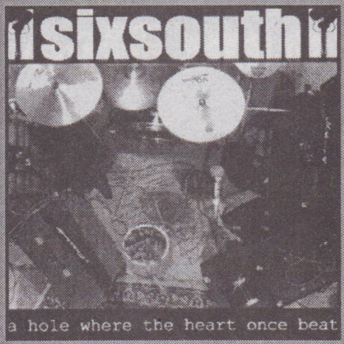
SCATTERGUN - "Le Destin" CD

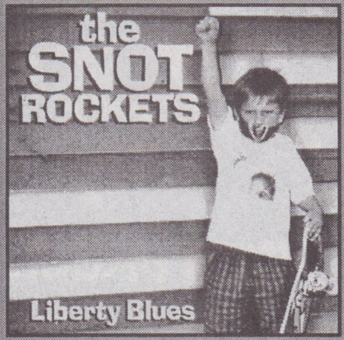
I'm not sure what to say about this record. At times it's quite good, with strong music and vocals sounding eerily like Mia Zapata. At other times, it's just bad ska, and at others it's just your average generic punk with a female singer. A really good EP could be made from this. (DP)

(Nasty Vinyl, Oberstraße 6, 30167 Hannover, GERMANY, www.nastyvinyl.de)

SCHOLASTIC DETH - "Revenge" EP

I guess I'm the official "skate-rock" record reviewer here at *MRR*. If it's got anything to do with skateboarding, odds are I'll be sitting in this back room reviewing it. Guess what? That's totally cool





with me...I did just come from the skate park! So anyway, we've got another gem from everyone's favorite thrashcore king, Max Ward. If you're familiar with any of Max's bands, projects, or record label 625 Thrashcore, you probably know what to expect from this record. If not, here's a brief description of why my ears are bleeding: this six song record will kicks your ass up, down, and most certainly, around your city block. It's got tempo changes, mosh breakdowns, a blazing onslaught of hardcore (in the NYHC style), and brilliant lyrics! My favorite ones described how the once high security courtyards of office buildings now vacated as a result of the bad economy are now no-hassle skate park play lands! Got laid off? So what, go skate! Brilliant. Listen to SCHOLASTIC DETH and skate and destroy! (AS)
(625 Thrashcore, PO Box 423413, San Francisco, CA 94142, www625thrash.com / Wake The Dead, 4819 Autry Ave, Long Beach, CA 90808)

SCOLDING ROMEO - "Love" CDEP
A bunch of local boys here. Eight songs in the MXPX vein with lots of annoying xylophone, keyboard, and harmonica. This really doesn't move me. It's too by-the-numbers. They thank local corporate rock stations (shows whose asses they want to kiss) and fellow local kiss-ups. This is fitting for coaster and frisbee use. (BM)
(Sporadicore, 224C Valley Creek Ln, Danville, CA 94526, www.scoldingromeo.com)

SHARK ATTACK - "Swim at Own Risk" CD
Great stuff—old school sound, a la early '80s hardcore. Simple, but not boring—they didn't waste a lot of time with unnecessary stuff, kept it fast and short. Nice cardboard cover over the jewel case, although the artwork was the same. Includes some live tracks from a CBGB's show, which isn't nearly as powerful as the studio stuff. Some great mosh breaks (especially during "Foreign Job Lot") that I would have gotten me in the pit. Yeah, when I was a young pup, I did that kinda thing. Excellent stuff. (TM)
(Reflections, Spoorwegstraat 117, 6828 AP, Arnhem, NETHERLANDS)

SHEEVA YOGA/NOT - split EP
Six tracks of crazed technical grind/HC from the Chech Republic's SHEEVA YOGA. Plenty of time changes and multiple layers of vocal interchange make for a good listen. I especially enjoyed the ad in the insert for "Mountain Boarding" ("The real face of hardcore is MountainBoard")—very extreme. NOT (not to be confused with another NOT that contains ex-members of THEY LIVE) are equally technical, but defiantly change things up a little more, adding odd folky pop parts to break up the onslaught. Interesting stylings vocally and musically, with a sort of quirkiness reminding me a little of SPAZZ. All in all a decent split. (SP)
(Hyenyzm, c/o Petr Halgas, Leskovec 340, p. Dvorce u Bruntalu 79368, CZECH REPUBLIC, hyenyzm@centrum.cz)

THE SHRINKS - "My Mind's Gone" EP
Easy to love. Sounds like we could have the latest and greatest Bay Area bar band here. Worming their way into the company of the Sonoma, CA set of good time punk rock like RANDUMBS and FEELERS. You can't go wrong. (RY)
(Radio, PO Box 1452 Sonoma, CA 95476)

SIN DIOS/INTOLERANCE - split EP
Ripping. Each band turns in a cover by the other band and one of their own, with an insert explaining the thoughts behind the songs and translating the lyrics from Spanish. Powerful catchy hardcore from both camps, although SIN DIOS definitely brought home the bacon. Top notch. (AM)
(Difusión Libertaria La Idea, Apdo 18251, 28080 Madrid, SPAIN)

SIN DIOS - "Alerta Antifascista" LP
SIN DIOS is a Spanish anarchist punk band that has been around for at least a decade, their music dealing with the issues of fascism, political prisoners, labor unions, homosexuality, and the evil that is the music industry. This was originally released in 1993, and is being reissued with 1991's "Ruido Anticapitalista" on tape and CD complete with reprints of the original booklets in English (the originals were in Spanish only). This record is good, as are all their releases that I've heard. Political hardcore, with dual vocals in Spanish, and only one ska-influenced song, which is actually not bad. Do not write SIN DIOS on envelope. (DP)
(Apartado de Correos 18.251, 28080 Madrid, SPAIN, primit@nodo50.org)

SIXSOUTH - "A Hole Where the Heart Once Beat" CD
As far as I can remember, this is much better than the last time I heard the band. The sound is somewhat hard to pin down. Heavy hardcore that would fit into the East Coast emo crowd of the early '90s. At times there is a metal element, but it is also very catchy. The guitar player has done what most have not in realizing that it sounds much better if you replace heavy distortion with power and volume. (PA)
(Scooch Pooch, 5850 W. 3rd St, Suite 209, Los Angeles, CA 90036, www.scoochpooch.com)

DA SKYWALKERS - "Smalltown Saviours" CD
Really poppy, but anthemic and well-intentioned punk rock from Sweden here. It reminds me of DILLINGER FOUR at times, but with a much more straightforward sound. This is most in the area of what might come from listening to SHAM 69, STIFF LITTLE FINGERS, or GBH. The lyrics are concerned with society, and the album looks great as well. This is a really solid and good release. (WR)
(Household Name, PO Box 12286, London, SW9 6FE, ENGLAND, www.householdnamerecords.co.uk)

SMZB - "Wuhanpunk" EP

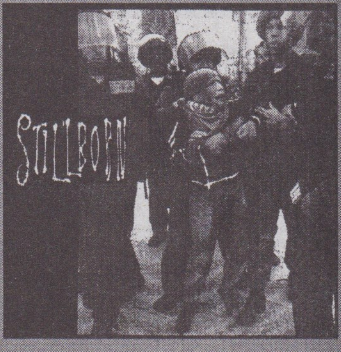
This is a great fucking record! Apparently, SMZB is the first punk band out of Wuhan, China. I'm glad it's them and not some crappy sXe hardcore band. This band has spirit and originality. The influence of traditional Chinese music shows through in their punk songs, and they also have some great ska songs. The highlight of this record is the first song, "Chinese Music," which is a cover of VIOLENT FEMMES' "American Music" with altered lyrics. This one proclaims dislike of Chinese music, Chinese soccer, and Jiang Zheming, ending with the line "I want to fuck chairman Jiang Zheming asshole." The band has a really positive spirit and also a sense of humor. This is so fucking great. If you are bored by everything you have heard lately, I would *strongly* recommend checking this out. (WR)
(Nasty Vinyl, Oberstr. 6, 30167 Hanover, GERMANY, www.nastyvinyl.de)

THE SNOT ROCKETS - "Liberty Blues" CD

Oh fuck, I really hate this kind of shit. The vocals are too nerdy and they have this Vans Warped Tour-ish thing going on. What happened, did their balls get chopped off? Mark my words, you'll be able to find this one in the used bins by next week. (DL)
(Mackle, PO Box 111, Model City, NY 14107)

THE SPYS - "Original Punk Rock From Canada '79-'80" LP

.......oh my FUCKing GOD!!!!!! ....this record is TOTALLY FUCKING HOT!!!!!!!!! .....you like DMZ???...this is better....you like the RAMONES???.... fuck that shit, this is better....these guys do fucking guitar solos!!!!!....and they look soooooo fucking good!!!!!!!... what you got here is a collection of odds and ends...you know, everybody's putting these kinds of records out these days.... take an old punk band that put out only one or two 45s that were GREAT and get any demo or live tapes you can get from their sorry washed-up asses and slap it onto one bad sounding LP....that's pretty much what you this is.... the "highlight" is the first two cuts, the single....they only did one....FUCKING AMAZING!!!!....the demo cuts are brisk.... don't listen to them with head-phones..... the live side is a reunion show from '95 that is......so-so.....people are right, old is boring.... (SW)
(Incognito, Senefelderstr.37a 70176, Stuttgart, GERMANY, www.incognitorecords.de)



STAR STRANGLED BASTARDS - "Whose War is It?" CD

Judging by the bad computer generated graphics on the cover I was expecting something awful—instead I got good fast, angry political punk from L.A. Eighties British influences (DISCHARGE, BROKEN BONES, VARUKERS, CHAOS UK etc.) mixed with old school American hardcore to result in a sound that hearkens back to FINAL CONFLICT, VISUAL DISCRIMINATION, and even BGK Fast and angry, it's a proven winner. (AD)
(LE, www.loudenergy.com)

STATISTICS - "We Will Win" EP

Killer slopped-out punk with rough melodies and clumsy hooks. This reworks the East Bay style that, throughout high school (Class of '91!!), had me jealous of everyone within driving distance of Gilman. While other bands murder this style with crisp production and overly-earnest lyrics, the STATISTICS EP won't likely be cleaned out of any record collection that prizes OPERATION: CLIFF CLAVIN and the INSURGENT. (TH)
(PO Box 30013, Columbia, MO 65201)

STILLBORN - "Complete Waste" EP

Six-song output from Minneapolis—certainly an area with a certain reputation! I was most struck by the lyrics—the music is straightforward hardcore, dual vocalists, a frantic blur at times, a pounding assault at others. At times, it was simply too formulaic to be terribly exciting. The lyrics managed to take on issues as predictable as working 9 to 5, and as unpredictable as punks on welfare, dogs at shows, and gossiping. A band who shows more potential than delivery—a decent beginning regardless. (TM)
(New Audio Terror, PO Box 8024, Minneapolis, MN 55408)

STRANGEWAYS - "Powerpop!" LP

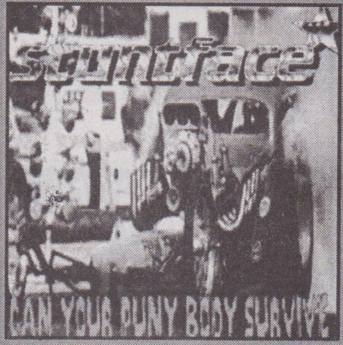
Although I wouldn't really call this power pop, this is decent mod-ish pub rock from 1977. This does have an early KINKS/WHO quality mixed with EDDIE & THE HOT RODS and KURSAL FLYERS type of pub rock. Energetic still and plenty of fun for popsters and classic popsters. A good buried treasure for sure. (RL)
(Detour, PO Box 18, Midhurst, West Sussex, GU29 9YU, UK, Detour@btinternet.com)

STRESSFAKTOR - "Ohne Ziel" EP

100% DIY release, the third from this German band. The first song on side two is the best song I've heard all month, awesome European crusty hardcore. If the rest of the record were that good, I'd be shitting myself right now. The other tracks are solid, metallic, fast to mid-tempo hardcore with gruff vocals that doesn't remind me of anyone in particular (although the title song's intro sounds kinda like SLIME, if that helps at all), which makes me like it more. But damn, "Tagein Tagaus" is a brilliant song...more of those please. (WN)
(c/o Markus Heim, Hermann Sauter Str. 9, 76829 Ladau, GERMANY)

STRYCHNINE - "Hate Finger" EP

STRYCHNINE are a band that plays whiskey-fueled East Bay hardcore. This EP has "Hate Finger" and "Icons," two original songs in the usual STRYCHNINE style, and "We're Desperate," an X cover that the jury's still out on. I usually hate X covers, so that's saying a lot. If you're a fan of STRYCHNINE, you'll love this. If you don't like getting beer spilled on you at shows, stay away. (DP)
(TKO, 4104 24th St. #103, San Francisco, CA 94114, www.strychnine.net)



STUNTFACE - "Can Your Puny Body Survive?" CD
Fitting title, as this was some pretty tough stuff. Anthemic punk with some hardcore tempo at times, the gruff vocals and varied pace worked well. The guitarist here certainly has the goods—it's the intricate and diverse guitar work that really brought some memorability to things. Even the weird guitar effects on songs like "Feeling the Violence" were endearing, not irritating as they can sometimes get. 14 songs in 38 minutes, so there's a bit of time to let things develop. Good stuff. (TM)
(www.stuntface.com, no address)

SUBURBAN REBELS - "Nacidos Para Provocar" CD
My Spanish isn't as good as it could be, in fact I can't get past "una cerveca por favor" and LOS CRUDOS, so I couldn't decipher many of the lyrics by this Spanish Oi! band. However, the international language of Oi! came to the rescue and with songs like "Futbol & Alcohol" and "Skinhead" I knew exactly where I was! Pretty generic Oi!, but with enough speed and character to make this worth picking up if you're one of those folks who likes running down the backstreets and fighting on the terraces. (TB)
(Bronco Bullfrog Records, Apartado de Correos 1474, E-07800, Ibiza, SPAIN)

THE SUNDAY DRUNKS - LP
By their name, I thought that they'd be hard working boot boys, but nothing could be further from the truth. These dudes from Diboll, Texas play rock 'n' roll with a punk edge that reminds me both of the LOOSE LIPS and the FELLS, but not as good as either of those bands. Not bad though. (NF)
(Dead Beat, PO Box 283, Los Angeles, CA 90078)

TABULA ROSA - "Familiar Forms" CD
I know that this may sound like a crazy comparison, but TABULA ROSA is to punk as BRAID was to poppy emo. Six songs that are sometimes heavy and screamy and sometimes poppy and catchy, but are always a bit complicated. The record borders on emo, but it stays just far enough on the punk side of the line. The guitar can best be described as busy, with fuzzy distortion. At times, the drumming and the songs themselves are pretty straightforward up-tempo punk, but every song has at least a few parts where the rhythm is changed up a bit. Their one fault is that they sometimes do go into quiet emo parts, but it happens so rarely that it is bearable. This is worth it for the songwriting and the fact that it makes punk interesting. (PA)
(One Day Savior, PO Box 372, Williston Park, NY 11596, www.onedaysavior.com)

TEAR IT UP - "Nothing to Nothing" LP
These guys have made quite a stir in the hardcore scene. Ask Tobia J or Mike Thorn how great this band is... they'll sing high and mighty praises. No shit, they fucking love this band. Mike Thorn can be reached at: (415) 923-9814 and Tobia's usually at that number on Wednesdays doing the mail here at *MRR*. OK? If you think Mike and Tobia are chumps and would rather hear my humble opinion on the TEAR IT UP record, here goes: I think it's a pretty good hardcore record with nice a punk feel to it. It's got a great angst saturated mood to it, pissed off lyrics, and sounds kinda like JERRY'S KIDS ...except (they're gonna hate this one), the singer kinda sounds like Wattie from the EXPLOITED. Also, it's got a call and response thing going on here too. You know, typically at hardcore shows, where the crowd sings along and points at the singer (I've never figured out why they do that ...Very Small Records put out that comp called *What Are You Pointing At?* I don't think anyone's ever solved that mystery of modern punk rock)—well I bet they point a lot at TEAR IT UP shows. I'll shut up now, this is a good record. If you like modern hardcore such as: CHARLES BRONSON, the OATH, LOS CRUDOS, and WHAT HAPPENS NEXT, then you'll love this. Buy, bye. (AS)
(Dead Alive, PO Box 97, Caldwell, NJ, 07006)

THIS BIKE IS A PIPE BOMB - "Front Seat Solidarity" LP
If you're a fan of Plan-It-X, you should know what to expect. This is fucking D.I.Y. So D.I.Y. that for the cover they turned some other band's LP sleeve inside-out and screen-printed the art on the inside. It's enough to make even the most jaded punk crack a smile. Musically, this is country-influenced punk, with harmonica and all. At certain times, it swings like country, and at others it just rocks. Lyrically, they walk the same line that BILLY BRAGG does between introspection and political commentary, which perfectly accompanies the stripped down music. It's not that revolutionary, or radically different from their last CD (also on Plan-It-X), but it's really, really good. Also, contains an OPERATION: CLIFF CLAVIN cover. (MX)
(Plan-It-X, 5810 W. Willis Road, Georgetown, IN 47122-9117)

THIS COMPUTER KILLS - CD
Emotional punk rock with poetic lyrics... vox are screaming and hoarse, then melodic and sad. The lyrics are pretty jaded, but with sympathy and understanding for the human condition that is just heartbreaking. (JT)
(Substandard, PO Box 310, Berkeley, CA, 94701 www.substandard.com)

TOTALITÄR - "Spela Bort Allt Du Har" EP
Fuck this is so good. TOTALITÄR really are the fucking kings—powerful and raw as fuck Swedish hardcore. Excellent lyrical subject matter—be it discussions of the neo-liberal menace or parents trying to live out their shortcomings through their children—combined with that classic d-beat attack…fuck…Totally essential record that floors everything in it's path. (MT)
(Död & Uppsvälld, PO Box 172 10, S-104 62 Stockholm, SWEDEN)

TOY DOLLS - "Covered in Toy Dolls" CD

At first, I didn't understand the point of this release until I broke out the liner notes and noticed that this was a covers collection. A collection gathered from the past 20 or so years. These guys have such a sound that you forget they are covers once they get Olga-ized. If only the TOY DOLLS played here as much as STIFF LITTLE FINGERS does. A fun release for TOY DOLLS completists. (RL)
(Captain Oi, www.captainoi.com)

TRAGEDY - "Can We Call This Life" EP

New three- tracker from these Portland heavyweights. "Life" and "The Waiting" are thick and heavy with the galloping pace of all those Swedish Dis-core favorites. The real treat is the flip, "The Ending Fight," which slows things down a few notches with some real melody (shock, horror!!) and more of a MOTORHEAD/AMEBIX feel. With smart packaging, great lyrics and music that packs more of a punch than Tom "Lemme at 'Em" Hopkins after a couple of cocktails. This 7" is the treat of this issue. (TB)
(Tragedy, no address)

TROUBLE LOVES ME - "Eyes Closed, Fingers Crossed" CD

This album is so refreshing to hear, because it is Fat Wreck style punk rock, but the singer is just terrible. He can not sing worth two shits. And that's what makes this album so fucking great. I am totally serious. Everything is really polished and boring, but the vocals stick out like a SPAZZ patch at a family reunion. Imagine when Todd from FYP sings "silicone injected paper dolls" on "Noxema," over the instrumentals of a LAGWAGON record. If you were Ryan Greene (producer for all them Fat Wreck bands) you would say the vocals ruin everything. If you were me, you would agree, and then make the point that this is the only thing that makes this album really fucking beautiful. You follow? (WR)
(Last One Chosen, 2 Gerviston Ct, Liverpool, NY 13090, www.lastonechosen.com)

UNHOLY GRAVE/EMBALMING THEATER - split EP

Yet another split appearance from Nagoya's UNHOLY GRAVE. By now you should know the formula and what to expect. Tight technical hardcore with a dual vocal attack that would make most civilians run and hide. EMBALMING THEATER are far less interesting with a monotone droning cookie-monster growl running throughout. The bass is really fuzzed out, making things slightly interesting for a minute, but in the long run, fairly boring. "Brutal"—if nothing else. Limited to 400. (SP)
(Paranoia Syndrome, c/o David Dalin, Moosstr. 13, 8840 Trachslau, SWITZERLAND, www.geocities.com/embalmingtheatre)

URO - "Revolutions Romantik" EP

Nine tracks of fairly good anarcho-punk from Denmark. Good lyrics (sung in English, Danish, and Spanish) and nice packaging contains a hand-screened cover, poster, and booklet. URO play fast to mid-paced droning punk with dual male/female vocals reminiscent of DIRT, or maybe NAUSEA without the fake boobies. (AD)
(Kick 'n' Punch, Box 578, 2200 Copenhagen N, DENMARK, uro@care2.com)

VOLUMEN - "Erika" EP

Super catchy new wave indie punk, not the usual thing for this label. The A-side studio tracks really stand out. There's a non-arch sorty poppy influence that reminds me of some of the early Subterranean label stuff, like JUNIOR CHEMISTS. The address below is a guess, the silkscreen is leetle blurry. (RW)
(Wantage USA, PO Box 8681, Missoula, MT, 59807)

VORKRIEGSJUGEND - "Vaterland" LP

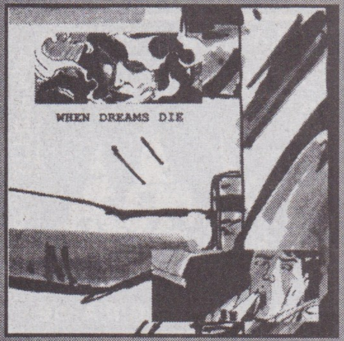
These seven songs from 1983 came out in a double 7" package on Pogar Records some years back. The song "Die Bomb" first appeared on the Zorro Records LP by VORKRIEGSJUGEND back in 1983. This is good melodic German punk, sung in the German language with chugging guitars and great support from the band members in charge of the rhythm section. The songs are mid-paced to medium fast, with dramatic vocals and shouted choruses. German hardcore punk has some very endearing qualities, and VORKRIEGSJUGEND exemplify some of the same attractiveness that SLIME personified. Get this issue so you don't have to pay collector prices for the old records. (BR)
(no address)

THE WAGE OF SIN – "The Product of Deceit and Loneliness" CD

Whoa, this is pretty rad. the WAGE OF SIN is an all-female band that churns out some seriously pulverizing metalcore. They blast through a mix of mid- to fast-paced ear blasting riffs that are combined with pummeling drums and killer production, and it all pulls together for a beast of a release. The vocals are abrasive howls that spew out eight songs worth of introspective lyrics. It is completely refreshing to hear a band like this that is entirely made up of females, especially in a musical genre that is completely dominated by the male gender. This sounds like something that would fit perfectly on the Goodlife Recordings roster, but it can actually be found on... (RC)
(Immigrant Sun, PO Box 150711, Brooklyn, NY 11215, www.immigrantsun.com)

WALLRIDE - "A Fistful of Songs" CD

Spanish band with a very American sound. Melodic poppy hardcore with female vocals, good production, ...and terrible cover art. They wear their US influences on their sleeve and include a cover of DAG NASTY's "Can I Say." (AD)
(Bronco Bulldog, Apdo. Correos 1474, 07800 Ibiza (Baleares), SPAIN)



WHEN DREAMS DIE - "My Proudest Invention to Date..." CD

I hate DILLINGER ESCAPE PLAN, but not near as much as I hate some college boy twerps trying to sound like them. But WHEN DREAMS DIE don't stop there, oh no. There's retarded STEVE VAI "I work at Guitar Center, look at me! Look at me!" guitar bullshit, and then the singer dude thinks he's fucking in MATCHBOX 20. This is complete fucking garbage, I hope I can hear HOOBASTANK on the radio on my way home, so I can feel like I didn't completely waste my time coming in to do my reviews. At least there are only three songs; figures they are all about relationships. This is seriously the shittiest thing I have heard all year. I keep writing only because I am amazed that WHEN DREAMS DIE keep getting worse. Avoid at all cost. (WN)
(Ides of March, PO Box 722, Wappingers Falls, NY 12590)

THE WIFEBEATERS - "Child Mullet Station" EP

.......if you need retardo-hardcore in your diet, eat this....am I playing this on the wrong speed or does the singer naturally have a cartoon voice.....? Fuzzy, fast, fucked up and MEAN!!!!...but kids, you get points for trying but the MEATMEN did it better 21 years ago.....you might not have been born yet, but I was....and let me tell ya, the MEATMEN showed me how to suck a mean dick, with style....know what I mean??????? ...besides MEL BLANK being the singer here, there's not much style......(SW)
(no address, they wanna keep it low key)

WOHLSTANDSMÜLL - "Blut Pogo" EP

Just looking at the cover, my initial thought was that this had to be German, was probably of the "catchy" variety of German punk, and might even be some of that-there German "funny punk." To my amazement, I was pretty right on. I should say, that while there is some funny punk here, it's not all funny punk. What the cover didn't give me was an indication of the quality, which is quite good. Not an indispensable record, but definitely some good songs, including an excellent cover of the FORGOTTEN REBELS' "I Left My Heart In Iran." How excellent is that? It's great to see that some kids haven't forgotten their roots. Catchy, faster-paced, and good overall. (KK)
(Nasty Vinyl, Oberstr. 6, 30167 Hannover, GERMANY)

YOUNG & THE USELESS - "A Smile Is No Good For Me" CD

This CD opens with a rainstorm sample. Spooky, dudes. Ten songs that have both BANE's enthusiastic approach and the theatrical melodrama of the wonder bread hardcore scene. Very Distro unloads piles of this crap each and every day. God Almighty is thanked repeatedly, and I'd like to thank God, Jesus Christ, and Ray Lujan for the 25¢ I'll get for trading this is. Booyah! (TH)
(Thorp, www.thorprecords.com)

YOUTH ENRAGE - "Heyooa" CD

Whoa. This is the scorcher of the month for me—when you nail ten songs in eight minutes and change, it's certainly no rock opera here! Another blazing disc of Japanese hardcore from the 625—it's way fast, crazy hoarse vocals, this kicks ass. Totally solid breaks, with plenty of tempo changes to break it up. Also contains a couple of live (Quicktime) shows from 1999 and 2001. The videos have reasonable sound quality, and hey, fire! Can't argue with that. (TM)
(625 Thrashcore, PO Box 423413, San Francisco, CA 94142)

V/A - "Christmas Fisting" EP

Ahh, Christmas... Presents under the tree, chesnuts roasting, boughs of holly, snow falling silently outside, and a good rough fisting by an open fire. OK, not sure of the whole concept here, but what you get is three bands: HARD SKIN doing their version of "Ding-dong Merrily on High," CAPDOWN doing a SOUTHPORT song, and SOUTHPORT doing a CAPDOWN song. It's a laugh 'n' all, but I wouldn't go forking out the "dosh." (AD)
(Household Name, PO Box 12286, London, SW9 6FE, UK)

V/A - "Expression Vol.2" CD

An unbelievable comp of Japanese garage bands. So cool. Comes with a 'zine that looks great, but is in Japanese, alas! So many great songs by bands like: FJORDSWIMMERER, BOROKICHI, BABY HEAD, YOUNG PENNSYLVANIANS, STRAWBERRY MAD PIE, ROCKET JACK VADERS, RAGGED, UPSET, and oh, so much more. Wildly exciting stuff! (RY)
(Barn Homes, barnhomes.com, sales@barnhomes.com)

V/A - "A Force to Be Wreckin' With" LP

This record is an all Denver, CO compilation that contains six bands. The line-up consists of SCAPEGOAT, PBR STREETGANG, CLUSTERFUX, the TAINTS, the STRESSED, and CRIMSON HAYBAILER. When it was all said and done, I was actually pretty impressed with the quality of bands here. Almost all of it was beer swilling no-bullshit punk rock. Fast and to the point tunes that a catchy and solid. It is a well rounded mix, with PBR STREETGANG making things a little more grindy, the STRESSED showing some oi influence in their tracks, and CRIMSON HAYBAILER throwing out an ACCUSED cover. Not bad at all. (RC)
(Shitjack, 545 Broadway Broadway #1, Denver, CO 80203)

V/A - "Guillotined at the Hangar" LP

Second volume of released/unreleased punk gunk from 'Eastern Connecticut and Western Massachusetts', circa 1979-83. This volume actually cuts Vol. One (called *Shielded By Death*, on Incognito) with really great stuff from JACK TRAGIC, REDUCERS, M-80's and an unreleased band,

the spellin'-challenged VANDELZ. Some overlap with other comps, but the sound and mastering is better here for the likes of ELECTROFLEX and DENNIS MOST. The real revelation: early 8TH ROUTE ARMY stuff is actually really great! Buy this. (RW)
(Dionysus, PO Box 1975, Burbank, CA, 91507)

V/A - "Hardcore Amerika: The Reagan Years—1st Term" CD

In this age of websites MP3s and message boards, it's hard to imagine how valuable Borderless Countries Tapes were almost 20 years ago. Most of the people I know who heard RAW POWER "back in the day," heard them through BCT. Likewise with countless other bands from all over the world. There were more than 25 tapes released by BCT from 1981-1986, and most of that material is slowly making it's way to CD, thanks to the efforts of a few brave souls. This is the fourth release, compiling music from BCT #3 and #10, from 1983 and 84 respectively. The only bands most folks have heard of on this 13 band, 57 song compilation are WHITE FLAG, DETENTION, and LOVE CANAL, but there is a goldmine of unknown "80s hardcore on this disc. The PSYCHO tracks are worth the price by themselves, and the ACCELERATORS, NO RESPONSE, and DERANGED DICTION could easily be as popular as URBAN WASTE or NECROS, if someone thought they were cool enough to bootleg. I highly recommend *any* fan of hardcore to search out all of these reissues...sure there's plenty of less than amazing stuff, but without BCT, most of these bands might have been lost forever. (WN)
(Enterruption, PO Box 884626, San Francisco, CA 94188, www.enterrupted.com)

V/A - "Histeria" LP

Gentle reader, if you read reviews of this record elsewhere, you are sure to be told that the loose theme of this record is an effort to inspire punks throughout the world, in this, our most dire hour. Much ink will be spilt and, by God, tears shed. I, however, will let you know what is most important to take away from this compilation featuring ESPERANZA, DS-13 (Sweden), SEEIN RED (Holland), LIMPWRIST, E-150 (Spain), MELEE, DEATHREAT (will the real DEATHREAT please stand up?) and SIN ORDEN. So here's the scoop: you won't believe the prissy cursive script that LIFE'S HALT uses to write out the explanation of their lyrics. A+ for penmanship, fellas! The other crucial (dude, *CRUCIAL*) aspect of this record is the huge, and amazingly well printed newsprint posters of the bands featured in the comp by such acclaimed performance artists as Kim Bae, Joshua Peach, and Jason Wiley. (TH)
($8: Lengua Armada, 1010 1/2 Riverine Ave, Santa Ana, CA 92701)

V/A - "Industriestr. 23 96-97" LP

This is a compilation of bands who played shows at this (now defunct) squatted venue/cafe in Winterthur, Switzerland. It contains songs from European bands like of QUARANTINE, KITO, EX CATHEDRA, TOTUS, WOJCZECH, SUBSTANDARD, LA FRACTION, and more. It also comes with a giant fold-out sleeve with lyrics from each band. In case you're wondering, when the squatters were kicked out of this place, the city gave them an autonomous space to run as they saw fit, so the spirit lives on. This is a worthwhile effort and it's musically varied, so if you see it in any distros, snap it up! (AM)
(B.O.R.E.D., PF 752, CH-8402, Winterthur, SWITZERLAND)

V/A - "Making Waves" CD

Here we have a compilation of bands from Singapore. Featured on this we have CORE VALUES, NEW BREED, SANG FROID, WRATH, POINT OF VIEW, THE JHAI ALAI, STONECAST, OVEREDGE, SWAN and JAHILIA. A pretty good look into what is going on in a scene most folx don't even know exists. POINT OF VIEW's tracks are my personal faves. (MT)
(Straits, Orchard Post Office, PO Box 557, SINGAPORE 912319)

V/A- "Maximaal Onthaal" CD

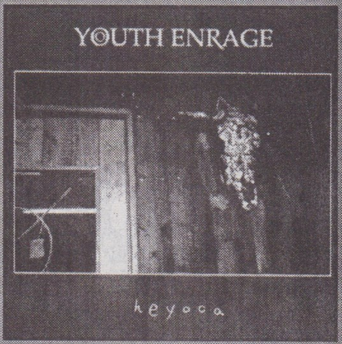
Brand new from Holland, 25 punk bands rocking out to hardcore in protest of the queen's son Willem-Alexander marrying Maxima Zorreguieta, the daughter of an Argentine minister who washed his hands in blood during that country's dirty war in the '80s. The CD features such bands as MILKMAN, SEEIN RED, HOOFTPIJN, BUNNIES ON STRIKE, UIT DE SLOOT, VITAMIN X, BREZHNEV, and others. All the tracks blaze with untamed lyrics, plus the CD comes with a totally cool booklet with lots of info. This CD is some of the best punk I've heard in a while. So, fuck monarchy! And check it out. (HH)
Royal Blood, Klein Muiden 38, 1393 RL Nigtevecht, NETHERLANDS, royalblood@caramail.com

V/A - "Neder Thrash in Opskomst" EP

How come no copy for me, your long-toiling shitworker? I forgive them. I guess. This is an awesome DIY comp of Dutch hardcore, with the likes of MIHOEN, SEEIN' RED, NO MEN, COCKOACH, BETERCORE, TUCU RAMIREZ, and SAF—ranging from sporadic, hectic screamcore to more straight-up driven mid-tempo stuff. Extensive xerox-style artwork. I thought the comments from the label guy about misdirected mationalism, and this type of regional comp in general, were timely. (AC)
(Richard UPS aka de Rups, Wanmalen 5, 3833 Ed Leusden, NETHERLANDS, r.ups@wanadoo.nl)

V/A - "No Idea 100: Redefiling Music" LP

This is No Idea Records' 15-year commemoration, featuring most of their biggest bands like: ASSHOLE PARADE, PANTHRO UK UNITED 13, HOT WATER MUSIC, RADON, PALATKA, RUMBLESEAT, and ELMER. The catch is that LESS THAN JAKE is not on this LP, and all the fea-



tured bands are playing cover tunes. Covers ranging from MORRISSEY and JOHNNY CASH to THIN LIZZY, GORILLA BISCUITS, and ASSUCK. A bitchin' package. (HM)
(No Idea, PO Box 14636 Gainesville, FL 32604, www.noidearecords.com)

V/A - "Norwegian Nihilism Vol. 1" CD

Bands from Norway, but not the ones you've heard of. Lots of OK, and some good stuff by shirtless outfits like NULLSKATTE$NYLTERNE, BOMBER, the REILLY EXPRESS, NPB, El RODEO and SCUM DE LA NORWEGE. Well constructed little comp. (RY)
(Happyrape)

V/A - "Partisanen 3" CD

A German-produced punk CD devoted to the issue of revolution, although most cuts deal with an anti-war theme. There are some strong cuts by the bands DIE FREMDEN, ANFALL, DIE TOTENHOSEN, EMILS, NOTAUSGANG, FLUCHTWEG and my favorite, "Raeubermaerchen" by the band ABSTUERZENDE BRIEFTAUBEN. All in all, this is a pretty good release although some of the songs are just a bit too long. I have not seen the previous two releases so I have no idea how this latest one compares to the previous others. (HH)
(Day-glo, Probsteigasse 44-46, 50670 Cologne, GERMANY)

V/A – Thrashbot EP

This record is a collaborative effort between four bands. I use the term "effort" lightly since none of the bands can be identified on this record. There is no lyric sheet, a small piece of cardboard serving as a cover, and no band names on the labels. So you are basically just guessing which band is which. Why spend the money to press a comp on vinyl if you are going to do this. To top it off the music is horrible on this release. Noisy shit that wants to be MITB. (JF)
(no address)

V/A - "United Worldwild" EP

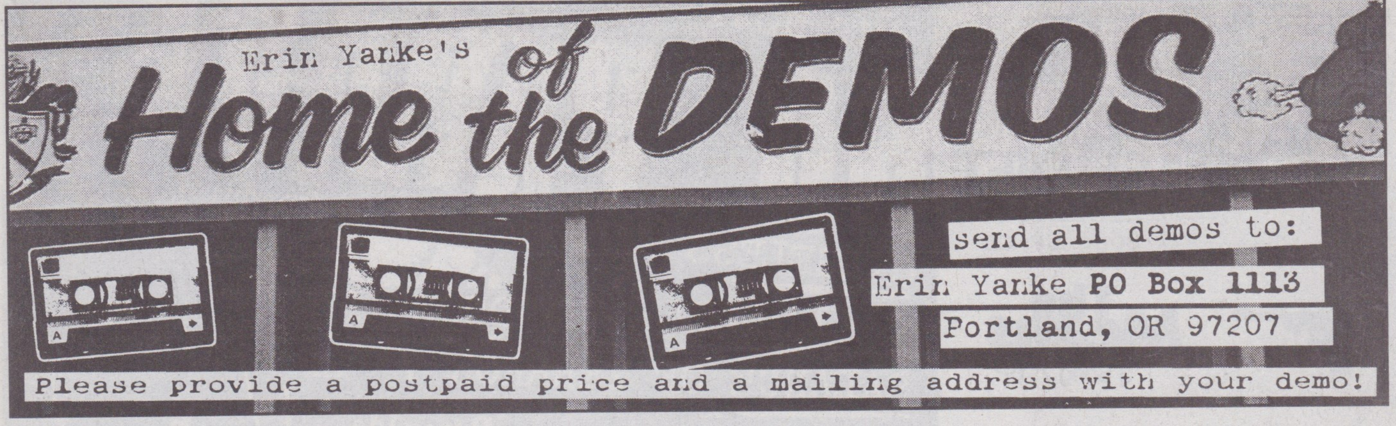
Fuck yes! Disagree Records from Marseille, France, has a scorching new four-band compilation for you skinheads! The record starts with P-38 from France and their 1998 song "Johnny." Very good! Next up is GUNDOG, one of England's top skinhead outfits doing their great song "Life's Hard," with the trademark deep and guttural vocals and tough guitars. Flip this EP over and you get assaulted immediately by RED, WHITE & BLUE from the USA. Brutal! The fourth band on this split EP is DISCIPLINE, from Holland, with a BLITZ song "Fight to Live." This fucking song blasts you outta your chair! On this number you get great skinhead growls! The guitars hammer down on you! A very good four-song comp! (BR)
(Disagree, 43 Cours Lieutaud, 13006 Marseille, FRANCE, runaway@worldnet.fr)

V/A - "United Worldwild" EP

What is an otherwise solid street-punk comp is horribly soiled by the dodgy-as-fuck nationalist band RED, WHITE & BLUE. Perhaps you've heard of them—they've got a record coming out on your favorite label for "bands with a white race pride theme," Pure Impact. Not to mention plans to release material on everyone's favorite nazi supporters, Rock-O-Rama. Did I mention that they do a BRUTAL ATTACK cover on their new album? For those who don't know who they are, think SKREWDRIVER; not as popular, but just as shitty. While none of this totally proves that they are white power or nazis—it does mean that they are one band to keep a wary eye on. Too bad they had to appear on this comp, cause the DISCIPLINE cover of "Fight To Live" is hot shit. (MT)
(Disagree, 43 Cours Lieutaud, 13006 Marseille, FRANCE, runaway@worldnet.fr)

V/A - "Youth Against Hunger Presents a Benefit for the Mother House Crisis Nursery" CD

A variety of styles like rap/hip hop, ska, emo, grind, garag, and acoustic squeeze into 22 tracks for the nursery. Unfortunately with all that, I only liked six of the tunes (the SHIZAMS, POLLEN, JERSEY, CARLY'S DAY OUT, the FIGHTBACKS, and THIRD GENERATION MAFIA). There's info on how to contact the bands and label, but there's no info on what special services the nursery does or how to donate money to it. Maybe you, the reader, should take all your FDNY donations and find out if this cause is also deserving of your charity. (HM)
(Brokendown, 5316 Arbutus Rd, Rockford, IL 61107, www.ganter@aol.com)



COMMON ENEMY play hardcore that's sort of metal but also sort of catchy. The metal side is the slow intros, and not so much the straightforward three-chord punk that makes up most of the songs. I think the vocals provide the catchy side; they're barked out and snotty. They definitely have the "keeping things moving" pace down pat. (10 song CD, no lyric sheet. PO Box 27, Mohnton, PA 19540.)

DEATH SQUAD is in the "pickslide to fast part, super thick hardcore" school, but with more of a slurry singer than your standard fare. They've got about 15% slow part to the rest being fast, not blazing. Good ol' upstate NYHC. Yeehaw! (4 song cassette, lyric sheet. PO Box 14253, Albany, NY 12212.)

DIFFERENCE ENGINE are pop punk like D4 and AMERICAN STEEL. This vocalist reminds me of the times when D. Boon would yell, but musically they're midtempo and melodic, very danceable and they've got the political edge to the lyrics, too. (14 song CD, lyric sheet. 1012 Broadway St. N, Stillwater, MN 55082.)

THE FIRST DAY are my new favorites to follow in the NO MEANS NO school of the unpredictable. Calculus rock elements abound, plus they can totally rock out. It's the early days of NMN that are an influence, with sometimes emo-screaming and some traditional spitting hardcore vocals. Very good. ($8 ppd. 14 song CD, no lyric sheet. 830 Jackson Ave. #203, Vancouver, BC Canada.)

THE FLARE UPS are the first in what Doug and Jacqueline are naming Math Rockabilly. And I agree! Congratulations. What that means is this band sounds like a surf rockabilly style instruments, especially that clean guitar, with lots of stops and starts and things. Maybe math is taking it too far, okay. They have an early 80s REDD KROSS sort of thing going on, especially vocally, but they've also got some slow rocker ballad songs, too. (7 song CD, no lyric sheet. PMB 176, 3739 Balboa, San Francisco, CA 94121.)

The FLIES ON TOAST comp has tons, tons we tell you, of Brit Punk bands on it, mostly sounding like they're from the late 70s to the early 80s. There is the exception of PMS, though, whose singer sounds like he's from Philly. (10 guilders, 5 pounds, or $15. songs, lyric sheet. Fout Music, Veelakker 1., 5625 WJ, Eindhoven, Holland, Netherlands)

Most of the **GIANT BAG OF WEED** demo sound like a SHOTWELL show someone had taped when they played in a garage or something, standing right in front of the PA speaker. You should really just send these guys some money so they can get a good recording, because what's on these tapes is tough melodic punk with a chain-smoking growling kind of singer. Hook-filled, midtempo and slightly slower, good stuff. (20 song cassette, lyric sheet. PO Box 3381, Bloomington, IN 47402.)

GODS AMONG MEN play real slow, like the more evil side of the hardcore coin, and throw in unusual-for-punk instruments like the cello and some horns I can't identify. There's the cookie monster vocalist and the screamer so you don't get too lost in the experiment. Pretty good, although I think the quieter instruments were pretty hard to hear on this tape. ($1 or 3 stamps. 3 song cassette, no lyric sheet. 4019 16th Ave. SW, Seattle, WA 98106.)

GUITAR BOY is at war with a local—for him—right wing radio talk show host, and starts out the demo with a back and forth about genocide. The talk show guy and his sidekick make appearances throughout the tape, which I think is great. I love the radio, especially the wingnuts. The songs are super catchy responses to those the host and his themes, melodic punk with heartfelt kind of gravely singing. (8 song cassette, lyric sheet. PO Box 71357, Pittsburgh, PA 15213.)

KEVORKIAN CHRISTMAS SPECIAL play like LAZYBOY, tough and gruff punk rock, but with melody not so far hidden below the surface. They've got a guttural yet singing vocalist, although it's possible that extra gruffness is coming form the recording. ($2, 10 song cassette, lyric sheet. 16745 Cerro Vista Drive, Morgan Hill, CA 95037.)

LE LE GLOVER is fucking great. Reminds me of the ZERO BOYS, catchy hardcore, and good tough anthems. Sometimes they break into parts that are slower, and they bring them back into the faster parts with great pauses, you want to jump along with them, or at least that's where I picture them jumping around. Vocals are mostly of the melodic shouting variety, but sometimes sounds like a meaner BUZZCOCKS. Damn, huh? There are also plenty of good back ups and some great screams. So so so highly recommended. ($3 or 3 Euro. 9 song CD. Via Tinoni 12, 53016 Murlo (si) Italy)

THE LUMPS are a chaotic mix of screaming guys, crazy metal guitar leads, and super speedy drum playing. There's some shout-along group vocals, but there's a feeling of a race to this, like all their energy and effort is to finish fast. They all end together, though, so let's hear it for the team! ($2 ppd. or trade. 22 song cassette, lyric sheet. 1300 N. Douty, Hanford, CA 93230.)

OUT OF CONTROL play straight up thrash, in the circle pit tradition. Pretty fast, nothing fancy, but who needs the fancy stuff when you're this solid? Great spewing vocals with back and forth action, one of these guys has a great scream. Highly recommended. ($5 ppd. Canadian, or $4 ppd. American. 15 song cassette, plus live songs! No lyric sheet, but will include one if requested. 18 Wilbur St., Moncton, NB, E1C 7A5, Canada.)

PROJECT xSTARKWEATHERx are tantrum speed hardcore, hitting drums and strings as fast and hard as you can while someone is screaming over it all. The intros of the songs build up to it, but all the songs end up there. (free to anyone who emails : prestonhyer@yahoo.com. 4 song cassette, no lyric sheet. 36 Bennett Drive, Hampton, CT 06247.)

QUEER WULF is following proudly in the Region Rock tradition, sounding sometimes like LEATHERFACE with a screamo singer guy, sometimes more poppy than that, and sometimes good melodic vocals. I heard a pretty good Ian Mackaye "What the fuck were you thinking?" spoken part in there somewhere. Good stuff. (4 song cassette, no lyric sheet. PO Box 481, Chattanooga, TN 37401.)

RECTAL LEAK and **NAPALM SUCK** have another split tape out. RECTAL LEAK is heavy on the *Simpsons* samples and digital instruments, although somewhere in there, says the liner notes, there is a guitar. NAPALM SUCK is what I think of as a more traditional noise core band, total chaos, but can be done live in front of an audience. When the PTA talks about music, this is what they're afraid of. ($2 or trade. 60 RL songs, 17 NS songs on one cassette, no lyric sheet. 1300 N Douty, Hanford, CA 93230.)

RESILIENCE will make you, if you have it in you, pull on the ol' boots and oi-along to their high energy street punk sounds. Good production, and lots of skulls and circle A's. ($10 ppd. 12 song CD, lyric sheet. 1772 Piner Rd. #49, Santa Rosa, CA 95403.)

SECOND AGE revel in their youthful thrashy straight edge hardcore. Distorted and dense guitar sound, and great drumming, matched up with shouting heartfelt vocals. You've heard bands like this before, but it's still good. (12 song cassette, lyric sheet. PO Box 7, 02-792, Warszawa 78, Poland.)

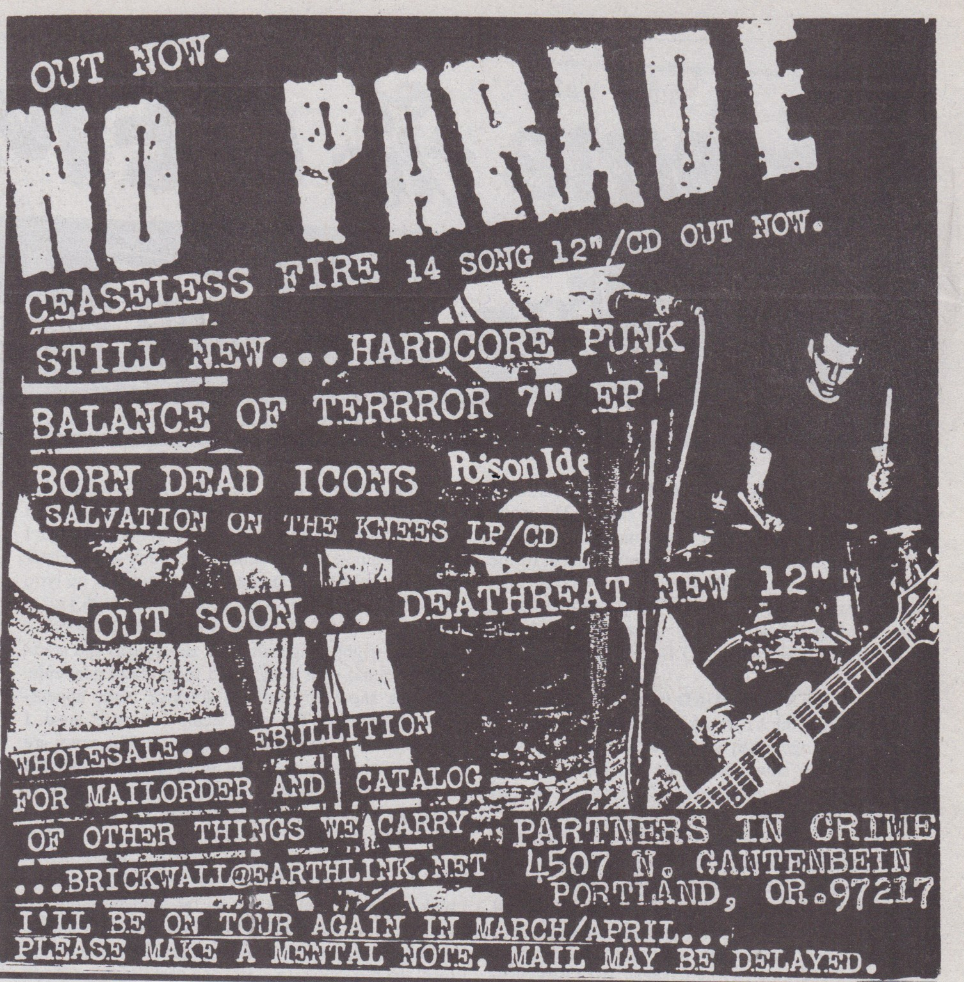
SHOT DEAD continue the fine tradition of Boston Hardcore with this demo. Reminiscent of the glory days of ECONOCHRIST; you know, punchy with throaty vocals. Jacqueline is making me give this back to her, but I'll fight for a copy. (5 song CD, lyric sheet. 170 Davis St. Quincy, MA 02171.)

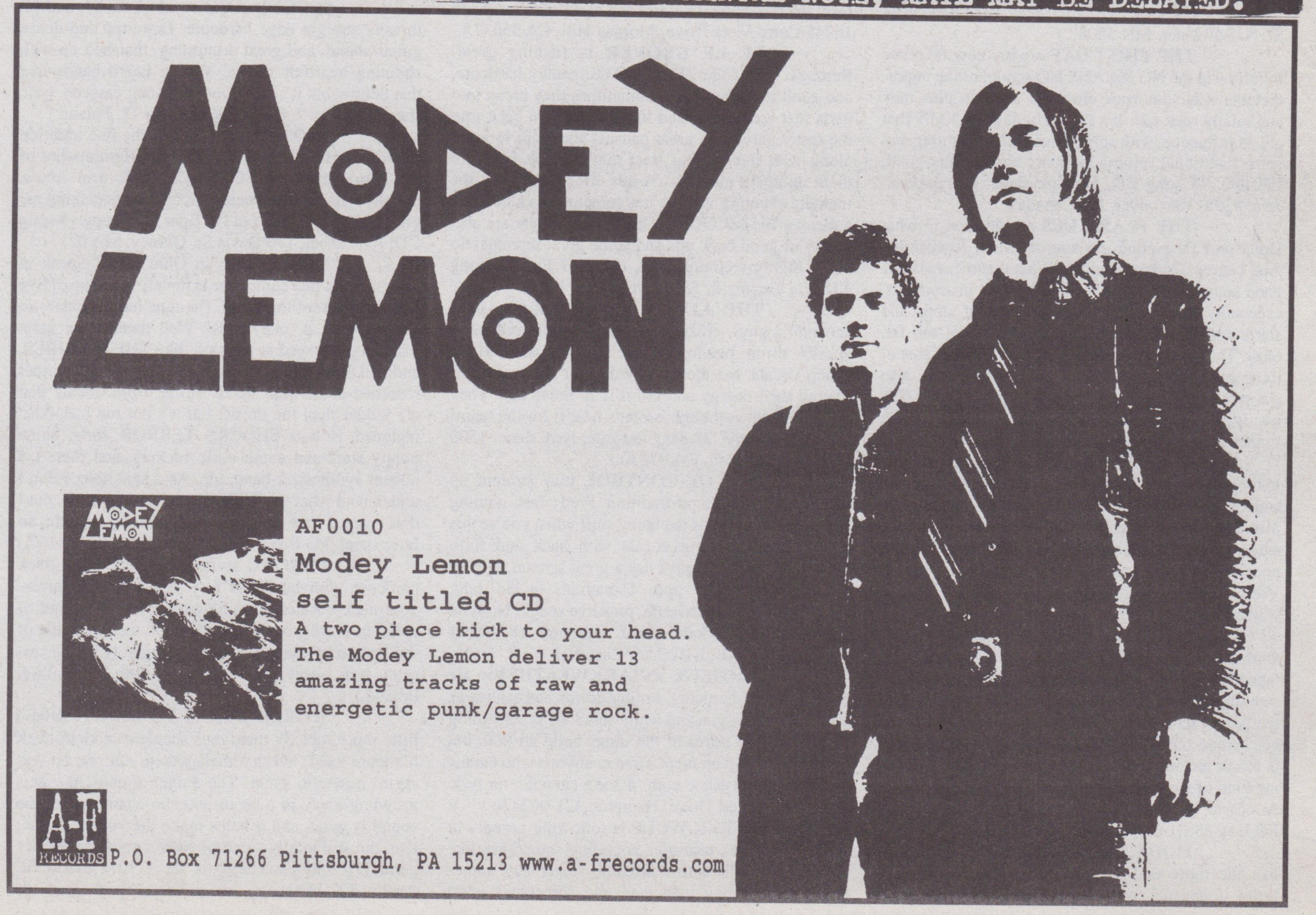
There's a club in Ohio called Speak in Tongues and this comp tape is mostly made up of live recordings from that club. The tape has no name, so I'm winging it, okay kids? Well then, some great bands have played at the club, like THE FLESHIES, and FEDERATION X, and they along with the other recorded-at-the-club bands suffer from vocals that are louder than the music, but it's not too bad. Also included is a 9 SHOCKS TERROR song, some poppy stuff and some basic rockers, and there's a noisier synthesizer band, too. As a side note, I don't understand what the WIPERS are doing on this, but I don't care, I love them. ($1 ppd. 20 song cassette, no lyric sheet. PO Box 771402, Lakewood, OH 44107.)

THRONG is fucking great, slow thick hardcore with bursts of fury. It's a slower throw-your-neck-out-headbanging paced, and gets kind of metal in places, but crosses back to the punk side of the line pretty quickly. Guttural singer. (13 song cassette, lyric sheet. PO Box 53, 34-400. Nowy Targ, Poland.)

WORLD BURNS TO DEATH have a little more melody than your standard modern thick hardcore band, but that makes them not one bit less ragin' powerful great. The singer sounds like he's growling away in a bit of an echo chamber, but the sound is great, and it helps make the vocals distinctive, but still totally a part of what's going on. Really good. (10 song cassette, lyric sheet. 1012 Brodie St. Austin, TX 78704.)

OUT NOW!
REAGAN NATIONAL CRASH DIET
Administration
7 Song EP CD
The Means
3 Song 7" EP
OUT SOON!
R.N.C.D.
Double 7"
RoosterCow Records
POB 578174 • Chicago, IL 60657
roostercow@hotmail.com


OUT NOW.
NO PARADE
CEASELESS FIRE 14 SONG 12"/CD OUT NOW.
STILL NEW... HARDCORE PUNK
BALANCE OF TERRROR 7" EP
BORN DEAD ICONS
Poison Idea
SALVATION ON THE KNEES LP/CD
OUT SOON... DEATHREAT NEW 12"
WHOLESALE... EBULLITION
FOR MAILORDER AND CATALOG
OF OTHER THINGS WE CARRY...
...BRICKWALL@EARTHLINK.NET
PARTNERS IN CRIME
4507 N. GANTENBEIN
PORTLAND, OR. 97217
I'LL BE ON TOUR AGAIN IN MARCH/APRIL...
PLEASE MAKE A MENTAL NOTE, MAIL MAY BE DELAYED.


MODEY LEMON
MODEY LEMON
AF0010
Modey Lemon
self titled CD
A two piece kick to your head.
The Modey Lemon deliver 13
amazing tracks of raw and
energetic punk/garage rock.
A-F RECORDS
P.O. Box 71266 Pittsburgh, PA 15213 www.a-frecords.com

ZINES

Reviews by: (AC) Arwen Curry, (AR) Aragorn, (KC) Karoline Collins, (MD) Mikel Delgado, (RD) Raphael DiDonato, (SD) Sara Double-Ears, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (JM) Jeff Mason, (JL) Jennifer L. Mushnick, (NN) Nellie Nelson, (MN) Mimi Nguyen, (CR) Casey Ress, (DS) Denise Scilingo, (MT) Mike Thorn, (GZ) Gordon Zola.

Please send your zine in for review. Write down any information you want included in the review; method of printing, number of pages, issue number and post paid price. If you want us to include a foreign post paid price, tell us. If you accept trades, tell us. The only information we will include is what you provide us.

949 MARKET $2
7 x 8.5 - copied - 75 pgs
949 Market examines the conception, life, and sudden death of the Cathedral of Doo Doo, a very special "temporary autonomous zone" which bloomed in Downtown San Francisco in the summer of 2001. The zine begins with an interview with the construction workers who evicted the squat from its magnificent perch on the second story of the nearly block-long, abandoned, old-timey pool hall on Market St., right in the thicket of tourist Downtown. So begins a thread of interviews with organizers, artists, visitors, homeless folks who slept nearby, and others, whose dramatically varied orientations toward the squat and toward society lend the reader some notion of the many lives it touched in its four-month awakening. Through these interviews, carefully selected photographs (including historical shots of the building itself) and a few pieces of writing, the zine reads like a narrative, firmly couched in the context of local clean-up-the-streets politics, recounted in many voices. Iggy, Zee, and a loose handful of other organizers spent weeks cleaning the Cathedral, then rigged up plumbing, electricity, lights. Local graffiti writers and other artists decorated the grand, high walls with murals on a community theme. Then, the events: crowded rock 'n' roll shows under the 12-foot pieces proclaiming "Community Control," film shows in the theater, in real theater seats from the abandoned theatre in the same building, with free popcorn, and art shows in the back gallery. On Sundays, the squat cafe fed toast & jam, fruit, and more to anyone who was hungry: punk kids hung out or wrote in their journals, and homeless folks took a break from the street to gaze over it, through the huge windows, with hot cups of coffee in hand. I enjoyed the all of the technical details in *949 Market*, which accurately revealed the Cathedral as an exercise in ingenuity, resourcefulness, and mutual aid. In those short months, it woke up the San Francisco activist/punk community from its rent-obsessed, treadmill stupor; invigorated us, drew us together, returned promises. This zine captures all of this, as well as the sense of the squat's being totally improbable—and yet absolutely natural, comfortable, and right. I'll never forget the feel-

ing of seeing my own delight in other people's expressions, of climbing, along with hundreds of others, into an illegal building on the most prominent street in the city, and feeling like all of us belonged there, and that the space—and by extension, what? the world?—belonged to us. Like 1999's *Epi-logue: the Zine of Epicenter's Demise*, *949 Market* avoids sentimentality, but it is less an examination than a piece of storytelling, about, among other things (as Iggy writes), "that feeling of walking out of a downtown day into the dark, into a place where time stands still. The feeling of going to the movies." (AC)
Zara / 3288 21st St PMB #79 / San Francisco, CA 94110

ASSASSIN AND THE WHINER #14 / $1 (plus 57¢ postage)
5.5 x 8.5 - copied - 24 pgs
I've been a huge fan of *The Assassin and the Whiner* for a number of years now and this is another outstanding issue. For those of you not familiar with this incredible zine, lemme fill you in! Carrie (editor and artist extraordinaire) writes about/illustrates her life and adventures with a truly unique and inimitable style. Very simple, yet highly detailed artwork (does that make sense?) that seems to register as "high impact" in my mind. This particular issue is about heartbreak (burning her heart into oblivion, to be exact), the first middle school crush (and running into her again as an adult), mysteriously stolen libido, drinking even though you don't really want to anymore, resurgence of emotions after being absolutely numb for a long time, the horrifying realization that boobs eventually begin to sag, and promising to live life to its fullest, no matter how hard the task may seem. I never fail to gain a little inspiration from *AssWhine*, and I always find at least one great laugh. An awesome combination of raw emotion, personal challenge, and stand up comedy all rolled up into one. Get this (and as many back issues as you can find), you won't be sorry. (KC)
Carrie MCN / PO Box 481051 / Los Angeles, CA 90048-9651
asswhine@hotmail.com

BALD CACTUS # 19 / 60p
5.8 x 8.25 - copied - 28 pgs
If the only the cover had reproduced better...' Don't let your folks see this one laying around. This is focused on the Leeds DIY punk scene and features a long chat with Sned, who discusses the many projects he's (been)

involved in but sadly not his Spice Girls merchandise collection. The talk with Juggling Jugulars is also pretty well done, and there is an interview with a group trying to open a DIY venue in London. The editor writes about the demise of the 120 Rats squat, "race (really anti-Nazi and police, he says) riots" in the area this past summer, and a few other short pieces. The two great columns were Sean's recollection of memorable shits he's taken, and Vique's sexy story (too short!). Included are some music and print reviews, but no ads. A great deal for 60p, I think. (JM)
PO Box HP 171 / Leeds / W Yorks / LS6 1XX / England

BARRICADA #13 / $15 for 6
8.5 x 11 - copied - 20 pgs
You cannot fault *Barricada* with inconsistency. A full half of this issue covers the crisis in Argentina. While the coverage is sensationalistic ("Argentina erupts") it is also the most "from the streets" type of analysis that I have seen of this crisis. Further pages cover NEFAC (the NorthEastern Federation of Anarcho-Communists), Fascist/anti-fascist news, and the EU Summit protest. This magazine calls itself a revolutionary anarchist monthly and succeeds at that task. (AR)
PO Box 73 / Boston, MA 02113

CHAQUE JOUR #18 / $1
5.5 x 8.5 - copied - 22 pgs
By the person who did *Cryptic Slaughter*, personal stories and attitudes. He says many times himself that his stories are "crotchety and mean-spritited". I'm not so into that. Especially when it gets a little dodgy. He puts down the people at his college - the hippies, the preppies, the "Asian Americans". Are Asian Americans a clique? Why are they in quotes? Do they not actually exist? Then the story about how the working class won't stick together, illustrated by the fact that the bus driver wouldn't let him sneak on with an expired transfer. There is an interesting idea in there somewhere, but I don't know about that example, and especially when he questions whether city bus drivers are really working class, since they make $16 and hour. What-the-fuck-ever, dude. I ain't no Mary Sunshine myself, but this is just too condescending and pissy. (GF)
c/o Stickfigure / PO Box 55463 / Atlanta, GA 30308
quickandflupke@hotmail.com

THE COBRA FROM CANTON
#127 / a stamp "or anything pataphysical"
4.25 x 5.5 - copied - 16 pgs
Included are weird drawings and a bit of text. "Pataphysical" ain't in the huge dictionary we got here. (JM)
Spencer / 3605 Alameda Des Las Pulgas #9 / Menlo Park, CA 94025

COLDBRINGER #3 / 3 stamps
8,5 x 7 - copied - 26 pgs
This quarterly literary fanzine turns out an "international issue" in response to recent events, offering a wide range of fictional and non-fictional essays from an array of writers all over the (punk rock) world, including Indonesia, Russia, Brazil, Sweden, Wales. I don't agree with some of the views expressed in this forum (I am always made uncomfortable by the declaration "I am a patriot," even when followed by a critical analysis of US foreign policy) but they're presented with an intelligence and integrity that suggests that the authors are interested and invested in dialogue and debate. Some longer fiction pieces (one of which seems to be a first-person adventure story about some dude being held hostage by Arab individuals, which is totally sketchy, especially in light of the political situation), and an interview with Mike Park from Asian Man Records round out this issue. (MN)
PO Box 931174 / Los Angeles, CA 90093
coldbringer_collective@hotmail.com

DESTROY WHAT BORES YOU #1 / $1
8.5 x 11 - copied - 28 pgs
OK, I made up the price, but it seems about right. A refreshing lack of planning means the cut and paste layout for *Destroy* is as old school as it gets. Still looks good, according to me. Editor Dave's photographs of the likes of Tragedy, 9 Shocks Terror, and Last In Line reproduce really well on the dark, crappy photocopies, which attests to their quality. The written content isn't shabby either. Dave interviews John "Stabb" Schroeder of Government Issue, and with well-formed questions, provokes him into a thoughtful discussion of hardcore then vs. now, straight edge, fame, and getting older in the punk scene. I also enjoyed the interview with Christopher, co-founder of the early 80s BCT tape label, one of the first (successful) experiments in international DIY trading. Christopher spins generously about his '84 US tour with Raw Power, making connections through the pages of a young *MRR*, and how to make one great comp out of 19 crappy demos. Every punk ought to be familiar with this little wedge of hardcore history. While the focus on music is enough to hold a collector's attention, I'm left more with a sense of impassioned fandom for punk: the culture—and that passion prevents *Destroy* from getting enmired in scenesterism. Good stuff: not boring. (AC)
Dave Hyde / 26 Lacona Dr / Patterson, NY 12563 / fightordie@hotmail.com

THE DIE Vol. 2, #1 / free (donations appreciated)
8.5 x 11 - copied - 10 pgs
This issue is mostly a long review of *Bowling Alone*, a book by Robert Putnam about the decline of "social capital" in US society. Social capital is a fancy way of saying how much humans interact with each other face-to-face. The editor critically examines Putnam's claims in a way that made me wish I had read the book so I could join in. *The Die* also contains reviews of five books on existentialism. This is a well-written zine and certainly worth the price. (GZ)
C/O Red Roach Press / PO Box 764 / College Park, MD 20740
Jlsmith@boo.net

DISORDERLY CONDUCT #5 / $3
5.5 x 8.5 - copied - 98 pgs
Green insurrectionary anarchist journal

from Eugene. The desire to return to a "wild and free life we once knew" doesn't hold a lot of attraction (or historical accuracy) for me and this can be a hard zine to review because none of the articles are necessarily editorial positions or supported by the editors. For example, how much does one

make of the question in one article, "I wonder what ...(anarchists who criticize "militant" anarchist actions) would have done in the early days of anarchism, when assassinations and bombings were commonplace? Would they have denounced these acts?" This ignores that there are big historical differences in the anarchist movement then and now, that some anarchists did denounce such things at the time, that the bombings and assassinations of the more recent 70's political movements proved of little value for "the revolution," and that if we are returning to the "wild and free life we once knew," can the days of assassinations and bombings truly be the "early days of anarchism?" Still, this zine is packed full of stuff. Highly recommended is the transcription of a cop lecturing on the ALF and ELF. There's also much more fiction in this issue and not as many flat-out embarrassing poems. Also includes Ward Churchill on how victims of 9/11 deserved to die for America's crimes, the selling of anarchy, upheaval in Argentina, an exchange between political prisoners Rob Thaxton and Jeffrey Luers, and much more. (GZ)
PO Box 11331 / Eugene, OR 97440

DORIS #19 / $1.50
8.5 x 5.5 - copied - 36 pgs
This issue marks the beginning of the encyclopedia of *Doris*. The plan is to have each issue contain stories for each letter. This issue is ABC with some great writing on Anarchism, Abortion, Boogers, Boats, Caty's farm, and more. Each story is interesting and well written and contains the sort of emotionally charged politics that I've come to expect from *Doris*. Hopefully this project continues and we'll soon be reading about X-ray Spex, Yams, and Zimbabwe. (CR)
PO Box 1734 / Asheville, NC 28802

EAST VILLAGE INKY #14 / $2
4.5 x 5.5 - copied - 40 pgs
I haven't read *The East Village Inky* in a while and have missed Ayun's storytelling style of textual anecdotes paired with very detailed illustrations of life with Inky, her four year-old daughter, and her younger son Milo. Milo is newer on the scene and descriptions of his antics make *EVI* more of a good thing. Some features of issue 14 include tales of gym absurdity and self-consciousness, an illustrated depiction of a New Year's striptease performed by Inky and Milo's father, a guide to lingerie shopping, stuff about riding the subway in New York City, advice on how to market your creative work, and some recommendations for further zine reading. Reading *EVI* is always a pleasure and this issue is no exception. You can even purchase a subscription! (JL)
c/o Ayun Halliday / PO Box 22754 / Brooklyn, NY 11202

EAT SHIT #21 / 3 stamps
8.5 x 11 - copied - 28 pgs
I've got to be honest and say that *Eat Shit* didn't appeal to me at all on a visual level. A bit messy in the layout department, too many different fonts and styles of handwriting...the cohesive flow wasn't going on. Once I made myself concentrate, I did, however, like some of the content. Ready? Here goes: short interviews with MDC, Total Fucking Destruction, and Ciril; a few columns; music/zine/show reviews; and article reprinted from the *Revolutionary Worker* on the war in Afghanistan; a very interesting interview with the Purple Berets (grassroots women's rights group); and some simple vegan recipes to finish things off. (KC)
PO Box 4766 / South Lake Tahoe, CA 96157

FTW #5 / $1
8.5 x 5.5 - copied - 48 pgs
Readers of John S. Ringhoff's column here in *Maximum* will undoubtedly enjoy the bizarre and often pointless humor contained within these pages. The anecdotes include a brutal trashing of the inferior *Cracked* magazine, the creation of the world's biggest hamburger, kids' letters to God, and a myriad of other surprises guaranteed to delight those delighted by such delights. Simply delightful. (CR)
7095 Hollywood Blvd #1257 / Hollywood, CA 90028-8903

FAMOUS HARDCORE OF PUNKLAND #16 / $5
8. 5 x 11 - copied - 164 pgs
This long-running zine is a fat, obscure combination of leftist political writing—examining prison life and the prison industrial complex, social sexualization, and more—and interviews with mostly apolitical (the Fartz is an exception), unoriginal, all-guy punk bands like the Bloody Sods, the PImps, and Corperate Waste. (It's the combination of all these interviews that annoys me more than any of them individually). Probably half of this zine consists of reprints about the WTO protests in Seattle and in Genoa, current "post-9-11" politics, and more from a variety of independent and mainstream sources. That could sound like a cop-out, but I think this would make a helpful, informative package for someone in prison or otherwise out of the stream. (AC)
PO Box 987 / San Carlos, CA 94070

GADGIE 13 / $2
5.5 x 8.5 - copied - 28 pgs
At first, and call it a cultural bias, I thought that this zine was going to be something special. It is British and has the subtitle "Go Ape!" with a cover featuring a 70s pen-and-ink of a *Planet of the Apes* foot soldier. The content (on a skim) skipped around from dead protesters to fashion

to punk rock. There is an interview with Graham Sleigtome (Sawn Off, Crime Scene). Sadly, the content doesn't have enough fuel to drive this project much further than a toilet sit or two. (AR)
PO Box 93 / Boston Lincolnshire / PE21 71B / England

GIMME DANGER! #1 / $2 US / 2 Euros / trade
5.5 x 8.5 - copied - 44 pgs
Here we have a solid new hardcore zine from an American expatriate living in Germany. Well done and highly interesting interviews with the likes of Born Dead Icons, World Burns To Death, 6000 Crazy, Driller Killer and Hellshock. I especially liked the Born Dead Icons interview—it's always refreshing to see bands who actually seem to be able to articulate the ideas behind their lyrics so well. In addition their is a tour diary for Cluster Bomb Unit, record reviews and of course the editors record want list! (MT)
Kelly Halliburton / Bauhofstr. 14 / 71634 Ludwigsburg / Germany
kellymotxo@hotmail.com

I CRIED THE DAY JOE STRUMMER DIED #3 / 1 stamp or trade
5.5 x 4.25 - copied - 26 pgs
Short vignettes of Matt's hitchhiking trip through France. He visits cathedrals and depends on the kindness of strangers. I think it's best described as kind of an emo travel zine; partly about the places he visits, but mostly concerned with the complexity of social interaction and full of hope for the possibilities of human cooperation. But then there's also an occasional sentence that will leave you shaking your head in frustration ("People who live in big cities are deluded, they say they love it but they really don't know any better"). (GZ)
Matt / 210 Dewey St #3 / Worcester, MA 01610

IMPACT PRESS #37 / $2
8.5 x 11 - printed - 64 pgs
This magazine is mostly notable for its liberal slant. I mean this is really liberal. Like Ralph Nader wrapped with thin layer of Sylvia Plath dipped in a sauce of John Sellers ('cause he's a little spicy). This includes articles informing us of animal experimentation by the cigarette manufacturers (those people are so evil), how the DEA is stopping the production of valuable hemp food stuffs (because hemp could save the earth, you know), about the war (which is also bad, I mean evil, whatever), and Social Security. This magazine proves every adage about good intentions. (AR)
PMB 361 / 10151 University Blvd / Orlando, FL 32817

LIGHTENINGBUG #8 / 75¢ or 3 stamps
4.25 x 4.25 - copied - 22 pgs
Lighteningbug is like a sugarcoated sweet that hits the tongue with a bit of a sting. (I mean this in a good way.) Kristin draws out small, everyday moments—like walking home in the early morning—into thoughtful reflections about metaphors, changes, haircuts, and formulas to desperately make sense of "life." Like past issues, each fanzine feels like a lovingly crafted, multi-dimensional letter to no one in particular. Each cover is also letterpress-printed and its image of a leaf is a linocut. (MN)
Kirstin Munro / PO Box 3824 / Portland, OR 97208

LITTLE BLACK STAR #5,6,8 / 1 stamp
5.5 x 8.5 - copied - 8 pgs
I like this broadsheet. It is very small, but it is regular and instead of relying on other people's interpretations of today's events, *LBS* appears to make their own. Often they are liberal, and trite, but they are a far cry better than your average anarcho-stupidity zine that you produce with a little scripting and a babelizer. I particularly like the cover to the latest *LBS* that has a turn of the old t-shirt, "My family went to X and all I got was this stupid t-shirt" that read "We invaded Afghanistan and all I got was this stupid flag." Precious. (AR)
113 N Water St / Lewisburg, PA 17837

LITTLE BLACK STAR #7 / free
8.5 x 11 - copied - 4 pgs
Biweekly anarchist zine reporting on the "news you've never heard." Articles include The US ignoring the Geneva Convention with war prisoners, why anarchists oppose the war, factual inaccuracies in *Black Hawk Down*, and what's wrong with the Olympics. (GZ)
PO Box 197 / Lewisburg, PA 17837
star@autonomousarts.com

LOITERING IS GOOD #7 / $1
8.5 x 5.5 - copied - 44 pgs
The idea of a zine dedicated to celebrating the reclaiming of public space

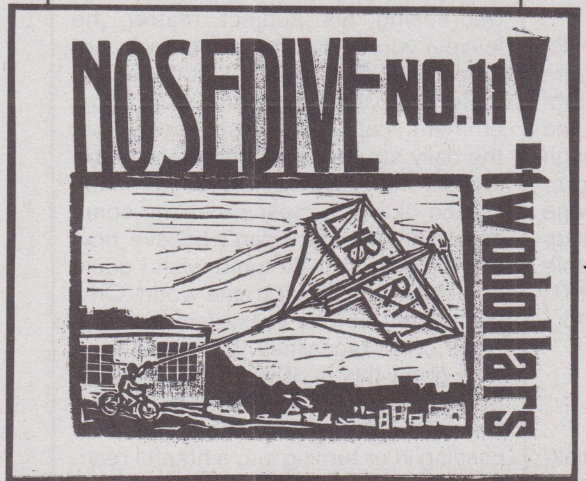
seems like a good idea, and a lot of the articles in here are pretty interesting. Throughout this issue, though, runs a vein of romanticism of poverty that left me feeling a little bothered. The articles cover subjects such as graffiti, urban

sprawl, bummer cops, and a general rejection of consumer culture. The criticism of this society are right on, and many of the anecdotes are interesting, but the writers' embrace of the downtrodden smacks a little of paternalism. The notion that there's an inherent romanticism to being broke, constant through many zines, and repeated here, serves to create a false impression that oppression is fun. An interesting read, criticisms aside. (CR)
PO Box 424881 / San Francisco, CA 94142-4881

ME AND MR. T #2 / $2 world
5.5 x 8.5 - copied - 36 pgs - Spanish
Aw yeah. Pour yourself a nice cold root beer and kick back with this one. This Crucial Youth-inspired zine is fucking hilarious the whole way through. If, for example, you always knew that New Kids On The Block were hardcore, but couldn't pinpoint why—look no further, your proof is in here. And if you need some new games for your Atari, check out The Adventures of Mr. T and Crucial Youth video game! Tons of 80's references and spoofs, among columns, comics, and interviews (with What Happens Next?, Good Clean Fun, I Believe, and Sideswipe). You can't be positive without this! (NN)
Apartado Postal #2286 / Suc. J de Correos, C.P. 64841 / Mty., N.L. Mexico
crucial_cooke@yahoo.com

MOON RUST #1 / one stamp
4.5 x 5.5 - copied - 32 pgs
After reading *Moon Rust* , I felt like I had hung out at a party with Alex and Mike, the editors of this split zine. The small stories come off as a series of exchanges, jokes; a conversation. Alex and Mike asked for *MRR* to choose the best side. Where Mike is focused on gross-out tales, Alex is attentive to dialogue, has a strong voice, and is a great storyteller. Yep, the Alex side wins, boys. Check out Alex's zine *Dunk and Piss* while you're at it. (SD)
11 Alger Dr / Rochester, NY 14624

NOSEDIVE #11 / $2 (or trade)
7 x 8.5 - copied - 38 pgs
I had a feeling that this would be a gem when I spied the cover, a two color woodblock print, in the mail a few weeks back. *Nosedive* did not disappoint me. Bits and pieces of the author's personal writing and art interspersed with other contributions from around the country. Topics include New Orleans, gore makeup, a Louis L'Amour novel with eggs, a brief bout with European hitchhiking, handy tinkering, delivering food, the witches

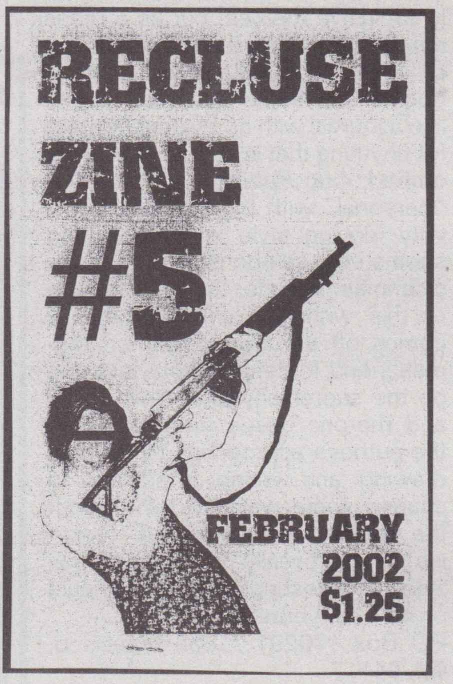


dumpster, talking about life while your friend is kicking heroin (with George W. Bush, ibuprofen, and the American flag), and a little eviction. A few photos, more woodblock prints, some awesome dark landscape sketches and assorted combos of handwriting and typeface all cut and pasted pleasingly together to keep your eyes happy the whole way through. The excellent short guide to radical science fiction and to favorite zines was a nice bonus to this already stupendous effort. Can't wait to see the next issue...keep up the great work! (KC)
Icky / PO Box 19136 / Pittsburgh, PA 15213

PGHARA January 2002 / free
8.5 x 11 - printed - 6 pgs
This is the newsletter for the Pittsburgh chapter of the Anti-Racist Action Network. This issue covers an action against a white supremacist group, a Mumia update, articles on nationalism and terrorism, an update on the Pittsburgh May Day 10, a Toronto action, and the last years of Martin Luther King Jr.'s life, which are frequently overlooked by the media. The writing is clear and informative without being unnecessarily heavy, and I endorse supporting this group anyway. The mid-November issue is also available, and it includes an interview with author Mark Collins, relevant news updates, and an article by Mumia. (NN)
PO Box 42341 / Pittsburgh, PA 15203
PghARA@hotmail.com

PICKING UP THE PIECES #1 & #2 / $1
5.5 x 8.5 - copied - 32 pgs
Zines are a good representation of where people are emotionally in their lives, as well as the city one is from. Along these lines, *Picking Up The Pieces* #1, a collaborative effort by Marie and Brent, explores consumer awareness, Food Not Bombs (in an interview of a local PA Chapter), DIY peeing and planting, plus a band interview with Last Day on the Force. Issue #2 loses Marie's perspective, with no mention of where she went. Brent interviews Stephe from Submission Hold and Vivisick Distro. (SD)
Brent McEwen / 1100 Mercer-New Wilmington Rd. / New Wilmington, PA 16142
picking_up_the_pieces@hotmail.com

POPESAUCE #2 / **INTERNAL PAPERCUTS** #2 / stamps
4.5 x 5.5 - copied - 20 pgs
Tyler and Todd's split zine/comic is a straightforward, simplistic compilation



of anecdotes and commentary under thematic headings like "Exaggerate," dealing with the benefits of hyperbole, "Memories of Yesterday," reflecting on the passage of time and becoming an eighth grader, and "Inspiration," espousing the connections made by doing zines and punk rock. The comic part came of as a series of inside jokes shared by the editors that I found funny

but unintelligible. Overall, this very brief zine was pretty cute. (JL)
477 Colon Ave / San Francisco, CA 94127

PUNKFLYERS #15 / $3
11 x 8 - copied - 21 pgs
This zine has a colored skull for its picture cover and then sixteen show flyers that follow. Most of the flyers are from earlier eras in punk rock history and most haven't lost their edge, although it is obvious they have been reproduced. Following all this is a three page zine that read as a what-is-happening-in-punk-rock-column. An indispensable issue if one collects punk flyers. (HH)
Rob Frishkoff / 502 Minor Ave N #6 / Seattle, WA 98109

RATION #1 / free
8.5 x 11 - copied - 2 pgs
Ration is an inspiring publication making its debut as a two-sided one pager with the idea that each subsequent issue will grow one page longer than the first. I find myself unintentionally classifying many zines that I read along a dichotomous line as either a "political" zine or a "personal" zine. By no means do I think that these are mutually exclusive themes, but as a reader, I am put off by those zines consisting of only heavy-handed political dogma and those that read purely like a journal with no evident context for anything that is written. It sounds cliched, but *Ration* integrates the "personal" with the "political" in a very moving style and the writing seems very self-conscious of these dilemmas. For me, the best feature of this writing is the way that it comes off as urgent, but not dogmatic, and forceful without insisting on the supremacy of its own ideas and rhetoric. Issue one discusses the author's approaches to learning drawing, and writing, in addition to sharing some ways to think about the war on Afghanistan and "terrorism." I can't really do justice to this zine in my description so you should order it for yourself! (JL)
PO Box 170291 / San Francisco, CA 94117

THE RATTLESNAKE #2 / $3
8.5 x 11 - printed - 128 pgs
Huge, dense, "anarchist syndicalist journal". I'm loving this. Tommy Strange writes with passion and clarity on all kinds of social-political issues. Coming from a strong anarchist working class tradition, printing pieces by Emma Goldman, Rudolf Rocker etc. Telling us what these ideas mean to him, how they apply to us. Somehow, this gruff, pissed off man has managed to create a writing style that is personal, educated, accessible, utterly inclusive and optimistic. No matter how depressing his subject matter, he leaves you feeling eager to act, not defeated. Never losing sight of the ultimate goal (the end of the state, government, capital) he also knows that the daily struggles we grapple with are just as important, and a compromise can be okay if it means meeting some immediate needs. I can't believe how good this is, it makes me wish I could somehow promote it to the world. On a final note, it's not really fair to judge zines on personalities, but aside from how good this is, it's extra impressive that it comes from a long time, older, Bay Area scenester who instead of cashing in or turning into a hateful reactionary has continued to educate himself, and dedicate himself to the ideas of peace and justice that his contemporaries have long abandoned for large bank accounts and weak excuses. (GF)
2822 Folsom St / San Francisco, CA 94110
rattle@infinex.com

RECLUSE ZINE #5 / $1.25
5.5 x 8.5 - copied - 40 pgs
A readable, unpretentious style and variety of subject matter makes *Recluse Zine* a publication that I wanted to read cover to cover without putting it down. Recluse covers a variety of topics without seeming superficial or spreading itself too thin. These include

stuff about animal shelters, specifically cats, the ALF, an interview with Jesse from DIYRevolution.com, information about panic attacks, advice for zine editors, and reviews of zines and the Rock and Read Festival. My favorite part of this zine is the article describing the racist hiring practices at a bookstore where one of the editors had worked. I learned a lot from this particular piece of writing and thought about it a lot after I read it. (JL)
PO Box 09558 / Columbus, OH 43209

RIPPED AND CLIPPED #4 / $1
8.5 x 11 - 34 pgs - copied
As the title might indicate, this is a collection of clippings from pop and mainstream magazines from the late 70s and early 80s, all about the Clash. In this issue are reviews from *Creem*, interviews from *Trouser Press*, as well as clipped ads and tidbits. A cool retrospective. (CR)
no address

R'LYEH RISING #7 / $1
5.5 x 8.5 - copied - 36 pgs
It's always a pleasure to see this show up in the mail—for those of you not already in the know *R'lyeh Rising* combines one man's love of distorted raw hardcore punk, with H.P. Lovecraft. The Lovecraft stuff is kept to a minimum in this issue however, and while Frank even briefly considered scrapping that aspect, he wisely

reconsidered. I'm glad he did as it is one of the things that helps to make this zine just a little more interesting. Included in this issue are interviews with Besthöven (Brazil), Neurose Urbana (Brazil), Sewer Cider (Australia), Decontrol (Canada), and Unit (UK—and ex-Apostles in case you don't know). The Unit interview was the most interesting for certain—especially given that, prior to reading this, I didn't really know much about the Apostles. You can never go wrong with this zine. (MT)
PO Box 40113 / Portland, OR 97240-0113

SKYSCRAPER # 10 / $5
8.5 x 11 - printed - 162 pgs
Long, literate interviews and feature stories with a wide variety of music-makers make up the bulk of this hefty, independent music magazine. This issue includes Le Tigre, Edie Sedgwick, The Lost Kids, Panoply Academy, Hope Sandoval, Iggy Pop, Ladytron, and Arab on Radar. (I wonder if these "theatrical nutcases" think their band name is as avant-garde or clever now that the Bush administration has actual Arabs in their gunsights and detention cells. *Ahem.*) Many of the record reviews read like miniature English undergraduate theses with citations, histories, analyses and philosophical wanderings, while others are like small perzines, all about bus rides and cooking pasta in one-room apartments. (MN)
PO Box 1595 / New York, NY 10276

SLINGSHOT #74 / $1
8.5 x 11 - printed - 16 pgs
Hailing from the Bay Area (Berkeley, to be exact), this long-running political (if you guessed lefty, you'd be righty) paper is always an incredible news and events resource for both the local and global activist. The Spring issue of *Slingshot* features articles on Palestine (How it's history has been twisted and a bit on a large scale public mural project painted in a refugee camp), correctional slavery, gentrification, police exploitation of post 9/11 fears to justify repression of domestic dissent, Pacific Lumber, a history of Direct Action in early America, and reports from the IMF meetings in Ottawa. Other items included are: activist repression updates, new infoshop info (*Slingshot* is put together by the fine folks at the Long Haul info shop in Berkeley), letters, and the action calendar. Great paper, great price...what are you waiting for? (KC)
Long Haul / 3124 Shattuck Ave. / Berkeley, CA 94705

SPIRIT OF FREEDOM Winter 2002 / $2
5.5 x 8.5 - copied - 24 pgs
This is an interesting informative magazine from the prison support scene. It focuses on the ELF/ALF piece of the scene with extended commentary about the post-9/11 legal reactions referring to ELF actions as domestic terrorism. There are updates from a number of prisoners both from the United States and the UK. (AR)
PO Box 50082 / Eugene, OR 97405

SUDDEN DEATH #1 / $2 US $3 world
8.5 x 11 - copied - 24 pgs
Boston hardcore zine dedicated to the old school—literally. In this we have interviews with Slapshot and Deep Wound members, which were both exceptionally interesting to read. Lotsa rad photos and record reviews round this puppy out and I'm going to say that if he keeps this up it holds lotsa promise for the future. Killer cut and paste layout. Especially since Chris is a very good interviewer (a seemingly rare quality these days) though it would be interesting he would talk to some modern bands next time around—but that is my only complaint. (MT)
Chris Minicucci / 63 Brewster Ave Apt D / Winthrop, MA 02152
intro_bust@hotmail.com

THE TROUBLE WITH NORMAL #56 / $1 & 80¢ stamp
5.5 x 8.5 - copied - 48 pgs
What good shows in central Missouri did I miss? you're wondering. The editor clues you in and took some photos, too, though I don't believe you missed very much. Interviewed are Pat of Pat's Power Pop Hour (airing on a Columbia, MO community radio station) and Alison of the Butchies. The articles detail anti-drug advertisements and critical commentary on the current US actions in Afghanistan. The editor discusses his former job as a video monitor for a press clipping service. He was working double shifts the week of the 9/11 attacks. I felt this could have been a great story, but the telling is very dull and he talks more about how he felt getting laid off. *TTWN* is quite consistent—usually it's about 80% *boring* but the good shit (the two articles mentioned above) is informative and well done. (JM)
PO Box 329 / Columbia, MO 65205-0329

TRUST #92 / $4
11 x 8 - printed - 68 pgs - German
Columns, German gig listings, interviews with Alkaline Trio, The Notwist, Spider Virus, Ruins, Benguela, and Nathaniel Green, a scene report from the Philippines, a short history of the summer of 2001 with Crass and Fugazi, and lots of new record reviews. Hey, this zine is always a great read, and the place to stay in tune with the German scene. (HH)
Postfach 110762 / Bremen / Germany
www.trust-zine.de

UPHEAVAL #9 / $3
5.5 x 8.5 - copied - 32 pgs
Crusty Craig is to be commended in his continued efforts to educate the often overtly jingoistic American punk scene about the amazing punk goings-on in other nations. This time around we have interviews with See You In Hell (Czech Republic), Coäccion (Mexico) and Social Napalm Records (USA). In addition we have good-sized scene reports from the Netherlands, Ecuador, Belarus, Estonia, the Ukraine, and Kazakhstan scene reports—plus the usual record and zine reviews. There needs to be more shit like this around and I most certainly salute Craig for his enthusiasm and efforts towards promoting the international punk scene—so should you. (MT)
PO Box 471 / Boston, MA 02134

UP MAGAZINE #2 / $5
11 x 8 - printed - 44 pgs - Dutch
This zine features a gory cover of the Misfits and includes lots of short interviews with the bands Zeke, Zen Guerrilla, Oxymoron, Barcode, Dikke Dennis, Tilt, Good Riddance, and plen-

ty of other hardcore bands. There is a good record review section, and plenty of cool ads. The zine is plenty provocative, but slightly too slick and professionally done for my taste. But the damn thing comes with a free sampler CD that includes 14 rocking songs. (HH)
Postbus 4269 / 5604 EG Eindhoven / Netherlands
www.upmagazine.nl

URBAN GUERRILA ZINE
8.5 x 11 - printed - 46 pgs
Lots of photos from Susan of *P.U.N.K.* zine in this crusty/hardcore mag. Also a cool interview with Wes Robinson, the man who booked a lot of early Bay Area punk shows, including the infamous Eastern Front shows. Also an interview with Shut The Fuck Up. Reviews, columns, round this out well. (GF)
1442A Walnut St / Berkeley, CA 94709

USUAL SUSPECT #3 / 1 stamp
5.5 x 8.5 - copied - 20 pgs
This is a project from three punk rock prisoners serving fairly lengthy sentences. The zine is mostly typewritten, but remains largely unreadable. Mostly this is due to the very rambling nature of most of the author's composition, but there is a certain charm in it. Specifically the story that you can piece together from the wreckage of these people's lives makes them out to be exactly as you would expect. These are real people being eaten alive by an institution that threatens us all by its very existence. (AR)
c/o Hooligan House / PO Box 180983 / Utica, MI 48318-0983

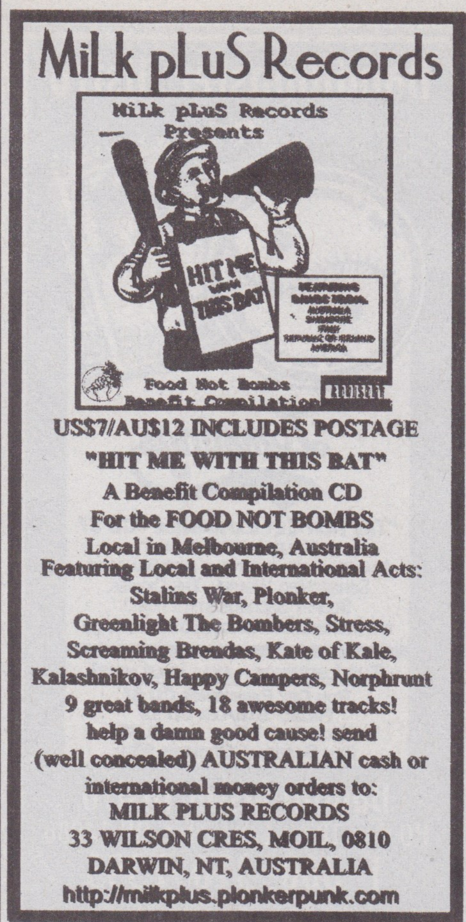
WERFUKT #4 / $1
8.5 x 11 - copied
A pleasure to find this in my box once again. It has the basic format—letters, interviews (Chaos UK, Shitlist, State of Fear, Phobia, E//Pax), rants, show and record reviews, scene report—but the enthusiasm and sincerity make this one stand out. Not to mention the homebrew cider recipes! I never knew there were so many varieties. And the writing will keep you grinning. Highly recommended. (NN)
Jeff Von Vomit / 3313 Jahon Ct / Rosamond, CA 93560
jvomit@hotmail.com

THE WORLD WOULD BE A MUCH BETTER PLACE IF EVERYONE WORE TIGHT PANTS #10 / $1
5.5 x 8 - printed - 32 pgs
At first I thought this was *Tight Pants* out of MN, and I was very confused. After reading *TWWBABPIEWTP*, my emotion changed to really bored. A Blink 182 show review, high school poetry, band interviews with Schatzi and Dan Brummel and The Contraband. There was just nothing interesting to read in here. (SD)
PO Box 577 / St James, NY 11780
BuyOurZine@aol.com

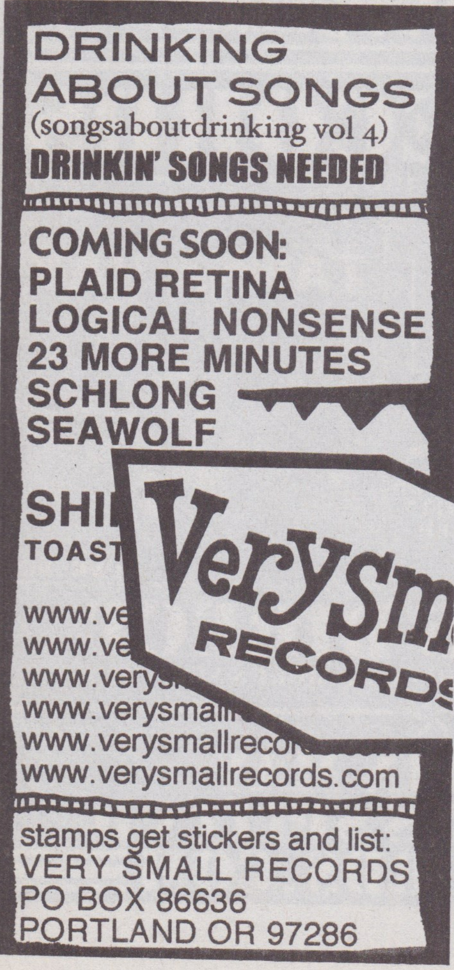
XEROGRAPHY DEBT #7 / $2
5.5 x 8.5 - copied - 44 pgs
This fairly long-running zine has two new things happening in this issue. First, after the Xerox Corporation threatened to sue, it is no longer called "Xerox Debt." Second, Davida has recruited a whole bunch of other zinesters to help review so it's no longer a one-woman show. Each new reviewer (including zinester notables Violet Jones, Fred Argoff, Bobby Tran Dale, Eric Lyden, and many more) has his/her own section which lets the reader really get a feel for how they review, what they like/dislike, and their writing style in general. The focus is on "perzines," so if that's your thing, this is a great resource. (GZ)
Davida Gypsy Breier / PO Box 963 / Havre de Grace, MD 21078
davida@leekinginc.com

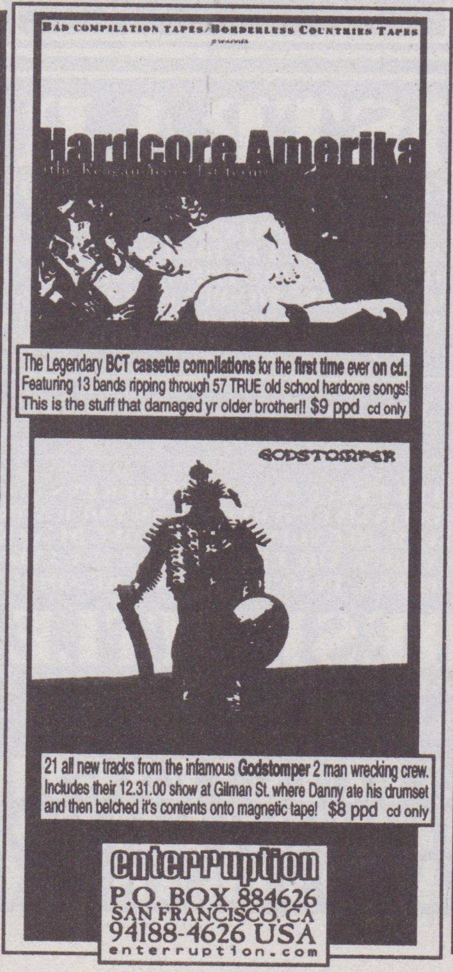
ZEEN BEAT #3 / $3
5.5 x 8.5 - copied - 52 pgs
Ack. Astrobright. Varying shades of astrobright paper enhance the dogmatic, preachy, insistent tone of *Zeen Beat*.. I'm serious—the choice of paper color gave me a pounding headache. Packed thick with diatribe directed at the modern publishing world, editor King Wenclas tells the tale of his formation of the Underground Literary Alliance, a superhero cast of "zinesters," and their battle against George Plimpton in the metropolis of New York City. As soon as I started reading this insane ("What some in this society consider insanity, is merely the manifestation of mental powers outside the ordinary...") zine as a work of fiction it was easier to stomach. Basically a ranting gossip fest. (SD)
PO Box 42077 / Philadelphia, PA 19101

return of...
the
deep
eynde
anti body
this fall


MiLk pLuS Records
MiLk pLuS Records Presents
HIT ME WITH THIS BAT
Food Not Bombs Benefit Compilation
US$7/AU$12 INCLUDES POSTAGE
"HIT ME WITH THIS BAT"
A Benefit Compilation CD
For the FOOD NOT BOMBS
Local in Melbourne, Australia
Featuring Local and International Acts:
Stalins War, Plonker,
Greenlight The Bombers, Stress,
Screaming Brendas, Kate of Kale,
Kalashnikov, Happy Campers, Norphrunt
9 great bands, 18 awesome tracks!
help a damn good cause! send
(well concealed) AUSTRALIAN cash or
international money orders to:
MILK PLUS RECORDS
33 WILSON CRES, MOIL, 0810
DARWIN, NT, AUSTRALIA
http://milkplus.plonkerpunk.com

Are You an
UPSTART
PRODUCTIONS
Label
Mailorder
Shirts, Vinyl, CDs
all CHEAP!!!
www.ImAnUpstart.com


DRINKING ABOUT SONGS
(songsaboutdrinking vol 4)
DRINKIN' SONGS NEEDED
COMING SOON:
PLAID RETINA
LOGICAL NONSENSE
23 MORE MINUTES
SCHLONG
SEAWOLF
Verysm
RECORDS
www.verysmallrecords.com
stamps get stickers and list:
VERY SMALL RECORDS
PO BOX 86636
PORTLAND OR 97286


BAD COMPILATION TAPES/BORDERLESS COUNTRIES TAPES
presents
Hardcore Amerika
The Legendary BCT cassette compilations for the first time ever on cd.
Featuring 13 bands ripping through 57 TRUE old school hardcore songs!
This is the stuff that damaged yr older brother!! $9 ppd cd only
GODSTOMPER
21 all new tracks from the infamous Godstomper 2 man wrecking crew.
Includes their 12.31.00 show at Gilman St. where Danny ate his drumset
and then belched it's contents onto magnetic tape! $8 ppd cd only
enterruption
P.O. BOX 884626
SAN FRANCISCO, CA
94188-4626 USA
enterruption.com

CRIPPLE BASTARDS
STRONG INTENTION
12 DAYS OF CRIMES
EAST COAST TOUR
Italy's grind masters vs. Maryland's thrash blasters
May 15th TBA
May 16th Woodbridge, VA @ The Spotlight
May 17th Baltimore, MD @ The Sidebar
May 18th Richmond, VA @ TBA w/Amdi Petersens Armi
May 19th NYC, NY @ CBGB's w/Dropdead, Disassociate
May 20th Providence, R.I w/Dropdead
May 21st TBA
May 22nd TBA
May 23rd Boston, MA @ Mass Art Institute w/ Dropdead
May 24th Connecticut
May 25th Philadelphia
May 26th TBA
Contact Zac @ xagnosticzacx@cs.com
for info
Check www.strongintention.shorturl.com
for updates

For-Zero-Too Records

A compilation from Lincoln Nebraska

402 is a co-op {member owned} based in the Midwest

CONTAINS:

Seasick Bob, boycaught, Rocket F.M.
Farmeat, The scientific method,
Slay the Balanced, Kevin Grisck
Solomon Re, One Size Fits Most,
Her Flyaway Manner, Wastecold

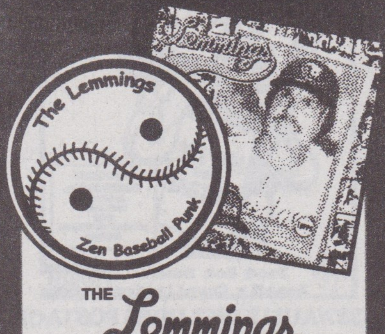
also available:
HFM/ECORCHE 7" split
OSFM/boycaught 7" split
$3ppd.

to order 22track c.d.: send $5ppd. Make money c/o Brad Klaler

for ordering info, contact us at:
forzerotoorecords@hotmail.com

To book bands on both parts, call: (402) 476 SHOW or (402) 477 7163

BandMonster Distro



THE **Lemmings**

"The Ron Cey Experience" CD $7
Killer debut album.
A must have for anyone into Ramones, Screeching Weasel, The Dickies, Sloppy Seconds style punk!
www.bandmonster.com/thelemmings

The Lemmings - available now!
Ron Cey Experience CD $7
Promo Sampler CD $2
"Ron Cey" T-Shirt L or XL $8
Zen Baseball Stickers 2/$1

BandMonster Distro
PO Box 183 • Lancaster, NY 14086
1-800-310-7393

ALL FOREIGN ORDERS ADD $2 PER ITEM
ALL ORDERS MAILED OUT PROMPTLY!
ASK ABOUT WHOLESALE PRICES

the Low Budgets

philadelphia valurock

7" out now $4 ppd in USA

Philly Shreds Vol. 1 12" & 7" $10
Violent Society / The Boils 7" $4
Rizzo Machine 7" ep $4
James Love Jackson CD lp $10
Violent Society / Infant Mortality 7" $4
web site = full release list & online ordering

SCHUYLKILL RECORDS
PO Box 42346 Philadelphia PA 19101
www.PHILLYSHREDS.com

COSA NOSTRA RECORDS

291 REDWOOD RD. MANSFIELD, OH 44907

ALL THE OUT OF PRINT 7" & COMPILATION TRACKS ON ONE CD. TO PUT TOGETHER A COLLECTION LIKE THIS IN STORES, YOU WOULD HAVE TO SPEND HUNDREDS OF DOLLARS, AND END UP WITH A LOT OF SONGS YOU DON'T WANT!

★★★★★★★★★★★★

DEBUT FULL LENGTH FROM KANSAS CITY'S DEFINITIVE "STREETPUNK ROCK & ROLL" BAND. BLENDING THEIR LOVE OF NAKED RAYGUN, THE EFFIGIES, KRAUT AND OTHERS, INTO THEIR OWN KC NOISE!

ORDER THESE TITLES DIRECT

$11 PPD. IN THE USA • $13 PPD. OUTSIDE THE USA • ALSO AVAILABLE THROUGH CHOKE & SUBTERRANEAN

★ COMING SOON ★

NEW GC5 FULL LENGTH IN MAY
THE GC5 / HUDSON FALCONS SPLIT CD
WWW.COSANOSTRARECORDS.COM

makepunkrock

cyclOne sound

donfury'studio
onconeyisland
beach,brooklyn
,nyc.supercool
lo-indierates
checkitout@
cyclonesound.
com.orEmail
cyclone@don
fury.com.orcall
718.266.7755

wake up and smell the beer.

"LIVE ON A FIVE"

you need these 5 inch records

#40 ANTI HEROES 5"
#22 WRETCHED ONES 5"
#38 CANDY SNATCHERS 5"
#52 DROPKICK MURPHYS 5"

HEADACHE RECORDS

other important music:

#36 THE WRETCHED ONES "we dont belong to nobody" CD
#37 LIMECELL "s/t" CD
#55 STEEL TOE SOLUTION 7"
#35 ADRENALIN OD "sentimental abuse" 7"
#50 SQUIGGY CD
#31 NIBLICK HENBANE "happy happy oi oi" CD
#53 BRASS TACKS "the good life" 7"

PLAY LOUD

MAILORDER PRICES ppd. USA
5" or 7" $4 ea CD 10 ea
foreign add $3 per item

HEADACHE RECORDS PO BOX 204 MIDLAND PARK, NJ 07432
or buy online at headacherecords.com

HEAD LINE RECORDS

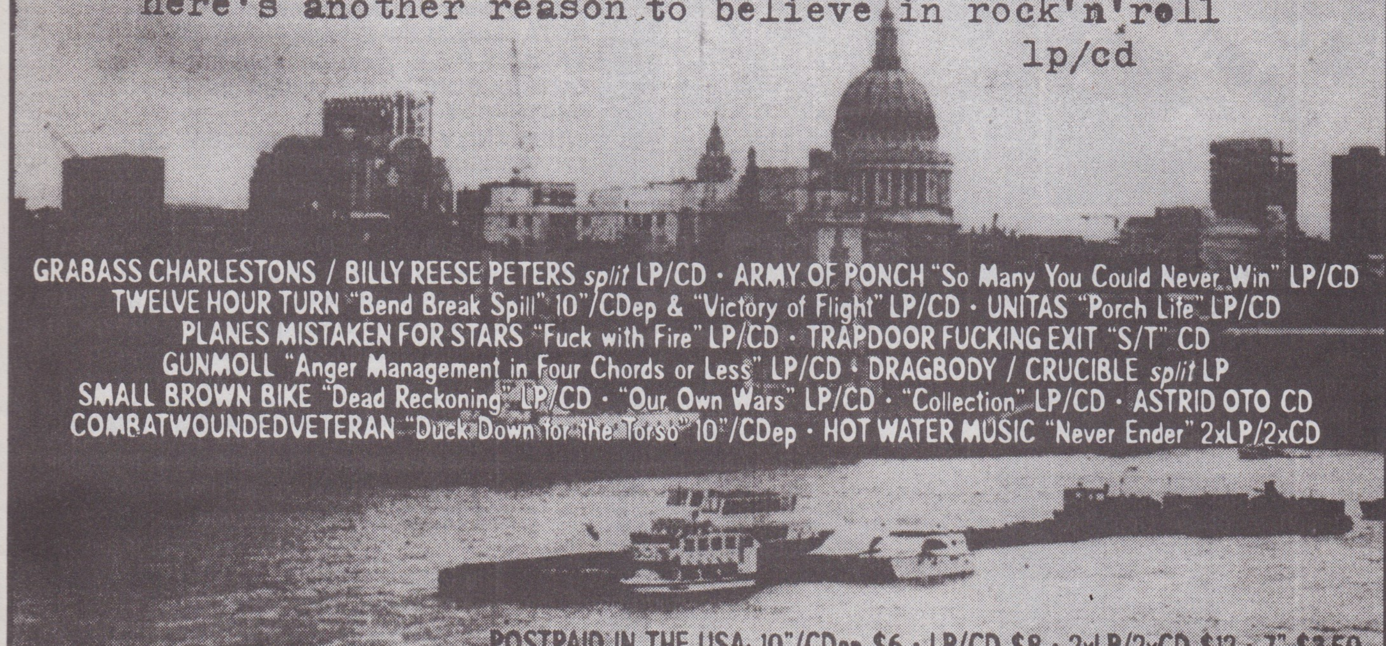
HEAD LINE RECORDS

CHECK OUR CATALOG ONLINE
www.headlinerecords.com

PUNK-HARDCORE-GRIND-GARAGE-IMPORT
CD - VINYL - VIDEO - BOOK ... & MORE !!
HUGE SELECTION OF TSHIRT !!!
7708 MELROSE AVE - LOS ANGELES CA 90046
PH : (323) 655 2125 - FAX : (323) 655 6125
(OPEN EVERY DAY : 12PM TO 8PM)
EMAIL: john@headlinerecords.com

the 'tone

here's another reason to believe in rock'n'roll
lp/cd



GRABASS CHARLESTONS / BILLY REESE PETERS *split* LP/CD · ARMY OF PONCH "So Many You Could Never Win" LP/CD
TWELVE HOUR TURN "Bend Break Spill" 10"/CDep & "Victory of Flight" LP/CD · UNITAS "Porch Life" LP/CD
PLANES MISTAKEN FOR STARS "Fuck with Fire" LP/CD · TRAPDOOR FUCKING EXIT "S/T" CD
GUNMOLL "Anger Management in Four Chords or Less" LP/CD · DRAGBODY / CRUCIBLE *split* LP
SMALL BROWN BIKE "Dead Reckoning" LP/CD · "Our Own Wars" LP/CD · "Collection" LP/CD · ASTRID OTO CD
COMBATWOUNDEDVETERAN "Duck Down for the Torso" 10"/CDep · HOT WATER MUSIC "Never Ender" 2xLP/2xCD

POSTPAID IN THE USA: 10"/CDep $6 · LP/CD $8 · 2xLP/2xCD $12 · 7" $3.50
Please see our website for overseas postage rates and a huge catalog of over 4,000 CD's, records, shirts, & other fun stuff!

¡NO IDEA! po box 14636 gainesville, fl 32604 noidearecords.com

HONEY BEAR RECORDS

ANARCHY IN THE UK

As some of you may already know, I'm in the process of collecting interviews and information for a series of articles and subsequent book focused on the so-called anarcho punk scene of the late '70s and early '80s.

Were you there?

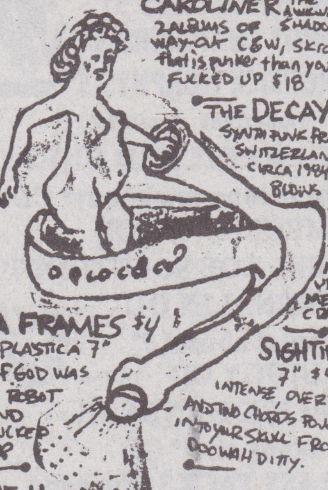
Were you in one of the bands?

Any help and/or information would be greatly appreciated. Here are a few of the bands I'm still trying to track down: Six Minute War / The Fallout, D&V, Null & Void (Andy Stratton), The Apostles (Andy Martin), Polemic Attack, The Sears, The Naked, Part 1, Assassins Of Hope, No Defences, Tears Of Destruction, Dominant Patri, Earth's Epitaph, A Touch Of Hysteria, Apf Brigade, Anarka And Poppy, Kultur Kampf, Look Mummy Clowns, Hagar The Womb/We Are Going To Eat You, Liberty, Exit Stance, The Waste, Fiend, Hysteria Ward, The Review...

Honey Bear Records
1071 Clayton Lane #506
Austin, TX 78723
www.hbrecords.org
honeybearrecords@hotmail.com

WHAT is Punk?

is it formulaic three chords robbed from the past? or is it pushing boundaries & kicking down walls?
GUESS WHAT WE THINK.



CAROLINER RINGS ON THE AWKWARD SHADOW 2LP
2 ALBUMS OF WAY-OUT C&W, SKRONK that is punker than you.
FUCKED UP $18

THE DECAY 7" $4
SYNTH PUNK FROM SWITZERLAND CIRCA 1984 THAT BLOWS THE POSERS AWAY THINK METAL URBAIN MEETS CRASS.

A FRAMES $4
PLASTICA 7"
"IF GOD WAS A ROBOT AND FUCKED UP"

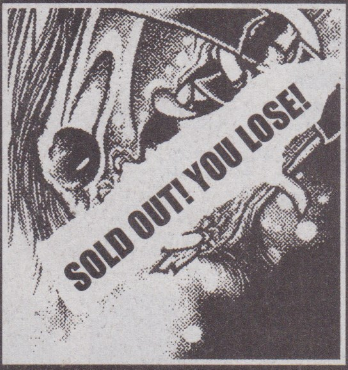
SIGHTINGS
7" $4
INTENSE, OVERDRIVEN AND TWO CHORDS POUNDED INTO YOUR SKULL FROM DOO WAH DITTY.

THE HOLY FALLOUT 7" $4 FIRST YOU GO INTO A GARAGE & THEN YOU STUFF ANYTHING YOU CAN INTO A SONG.

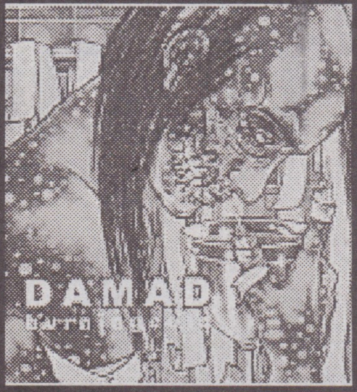
ALSO CHECK www.sl.net/~ttbooks/moolala

LIMITED QUANITIES. EMAIL scotts@sl.net

ALL PRICES POSTPAID OUTSIDE US/CAN ADD $1 PER ITEM.
SS RECORDS 1114-21ST STREET
SACRAMENTO CA 95814 USA



Kylesa Limited edition 7"
Limited to 1,000



DAMAD
"Burning Cold" 12" Picture Disc-1,000 only- $10 Post paid Us

BURST
"Conquest:Writhe" COMPACT DISC

SCROTUM GRINDER LP/CD
colored vinyl for mailoder

PRANK

ALSO AVAILABLE:
CROW "Neurotic Organization" 7"
NOTA "Live At the Crystal Pistol" LP/CD
ARTIMUS PYLE "Cold Cold Earth"7"
GUYANA PUNCH LINE "Irritainment" LP / CD
DEATHREAT -1st 7" EP
INHUMANITY " Violent Resignation" CD
ANTISCHISM "still life" LP/CD
HIS HERO IS GONE
"15 Counts of Arson" LP/CD
"Monuments to thieves" LP/CD
Special deal on AVSKUM "In the Spirit of Massdestruction"-get a Color Vinyl Lp and a Shirt (XL/L/M/) for $12 Postpaid US/ $16 Surface/$20 Air) add $2 if You want a CD instead.Write for Complete catalog

LP's =$8 US/ $10 Can/Mex $14 World Postpaid
(DAMAD PICTURE DISC- $10 US/ $12 Can/Mex/ $16 World
CD's =$10 US/ $11 Can/Mex/ $12 World ppd
7"=$3.50 US/ $5 CAN/MEX/ $6 Worldppd

Prank-P.O. Box 410892 San Francisco, CA 94141-0892 USA
KYLESA/ARTIMUS PYLE TOUR IN JUNE.

Direct Distribtuion/Wholesale via MordamRecordsc- www.mordamrecords.com also try ebulliton, Revolver, existence ,etc,etc.

CLASSIFIEDS

CLASSIC POSH BOY records and CDs by Agent Orange, Channel 3, Youth Gone Mad, UXA, TSOL, F-Word, The Nuns, Rik L Rik, The Crowd, Social Distortion, Redd Kross, Catch 22, Pariah & more at www.poshboy.com.

PUNK ROCK MAGNETS: Sex Pistols, Misfits, Siouxsie, Rocky Horror, Black Flag, Cramps, Generation X, Anti-Pasti, DK, Necros, Buzzcocks, Damned & more. 3.75 each including postage US. Send a stamp list. Andre' 11002 Magnolia Blvd #296 No. Hollywood, CA 91601

CHRISTIAN BROKE NECK BASTUURDS HOBO JOKESTER JUDGE ME-NOT JAM BAND tour fundraisers. Calligraphy, handpainted logo poster $15 or personalized debut tape $15 MO/check. No cash. Payable: DSame, 7090 N. Oracle, 178PMB129, Tucson, AZ 85704. 818-623-6450. 3 month backlog. We personalize: This belongs 2 (your name)! Don't steal it, ya clepto hobo!

RARE PUNK VINYL FOR SALE Eddie and the Hot Rods - Misfits - Social Distortion - Damned - Partisans, much more. Selling vinyl singles and albums. Email me your want lists. kgrave2000@hotmail.com

VIDEOS! All, Circle Jerks, Cro-Mags, Dag Nasty, DOA, Face to Face, Hagfish, Iggy Pop, Misfits, Plasmatics, Riverdales, Sloppy Seconds, SNFU, Vandals, Wynona Ryders, Youth Brigade and more! Write to Mike Macdonald, PO Box 68, Bishop, CA 93515 for complete list. Trades welcome.

GET A LOIFE MAIL ORDER - One of the largest selections on the web for old-school punk rock, Oi!/streetpunk & ska vinyl, CDs, bootlegs, rarities, videos and more. Visit our huge online catalogue at http://gallery.uunet.be/getaloife or send an IRC for our printed, fully descriptive catalogue with hundreds of worldwide releases to: Johan Van Mieghem, Postbus 21, 9000 Gent 1, Belgium. Email: getaloife@village.uunet.be

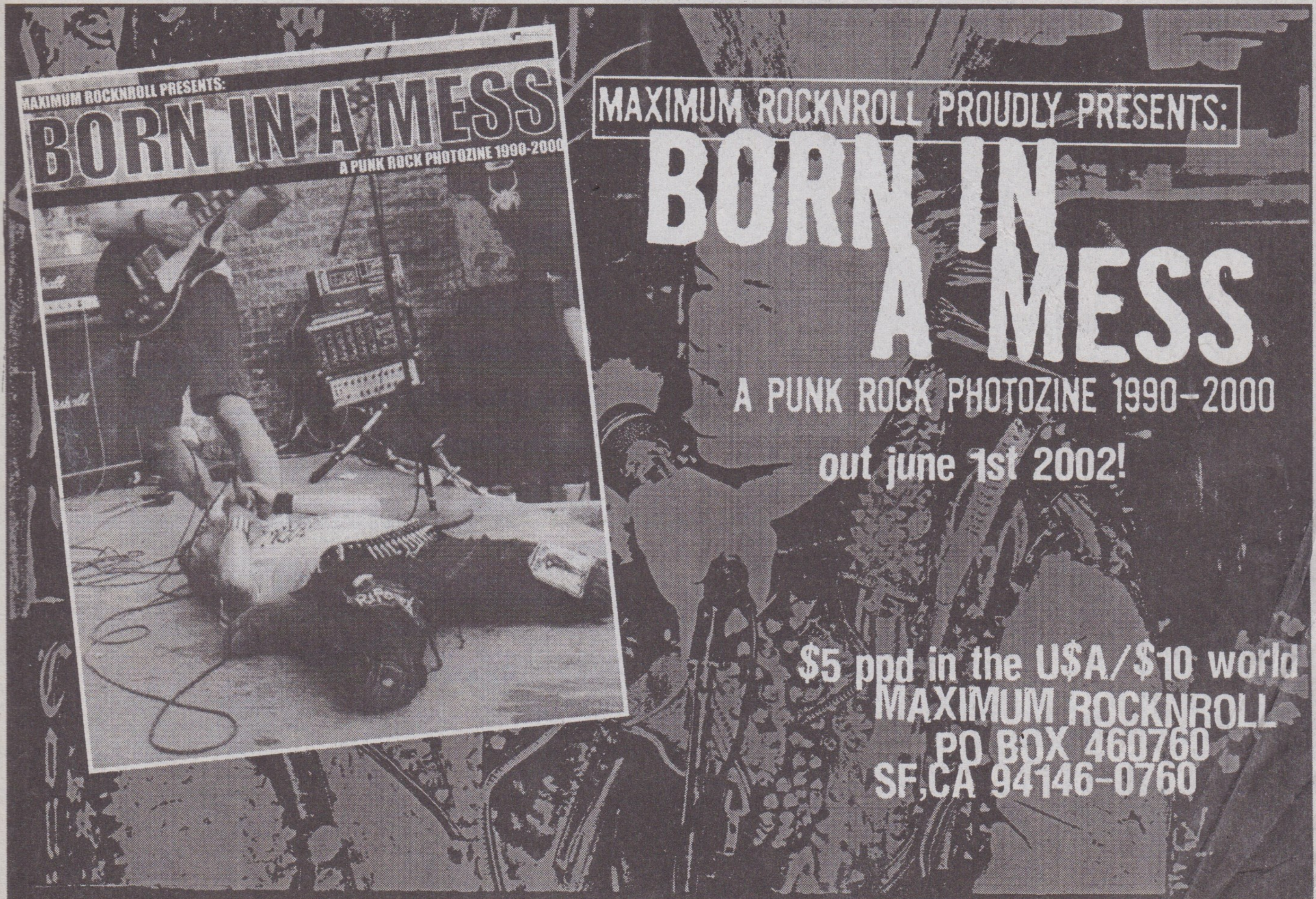
OI CAMRADAS! Anti-fasicst musician/activist wants to connect with Brazilian punks/anyone interested in Brazil's underground scene. I dig: Sao Paulo, guitar, existentialism, sociology, Marxism, collage, the Proletariat, poetry, more. Write E. Felt, 861 Cherry St., Riverside, CA 92507/E-mail:emergencytimesnet@hotmail.com

2250K GOT ME 87 MONTHS with the feds. Marion is a hell. Finishing my last 10 months at club fed. WM, 30, needing: punk/goth/rockabilly/freak girls to send their cheer, bitchs', art, photos, and freaky letters. Stuck in a lonely world. Robert Anderson, #04616-025, F.P.C., PMB700, Yankton, SD 57078.

26 YR OLD BISEXUAL seeking pen pals. I'm interested in Vampires, Dead Kennedys, Exploited, Dropkick Murphys, Tribe 8, horror, Behend the Prophet, etc. I hate bigotry, censorship, and religion. Write Me! Brad Haggins, 1216 43rd St. West, Rm D, Bradenton, FL 34209.

ROOSTERCOW RECORDS RELEASES: Reagan National Crash Diet, "Administration EP" 7 song CD; The Means, 3 song 7". Send SASE for info and price list: RoosterCow, POB 578174, Chicago, IL 60657. roostercow@hotmail.com

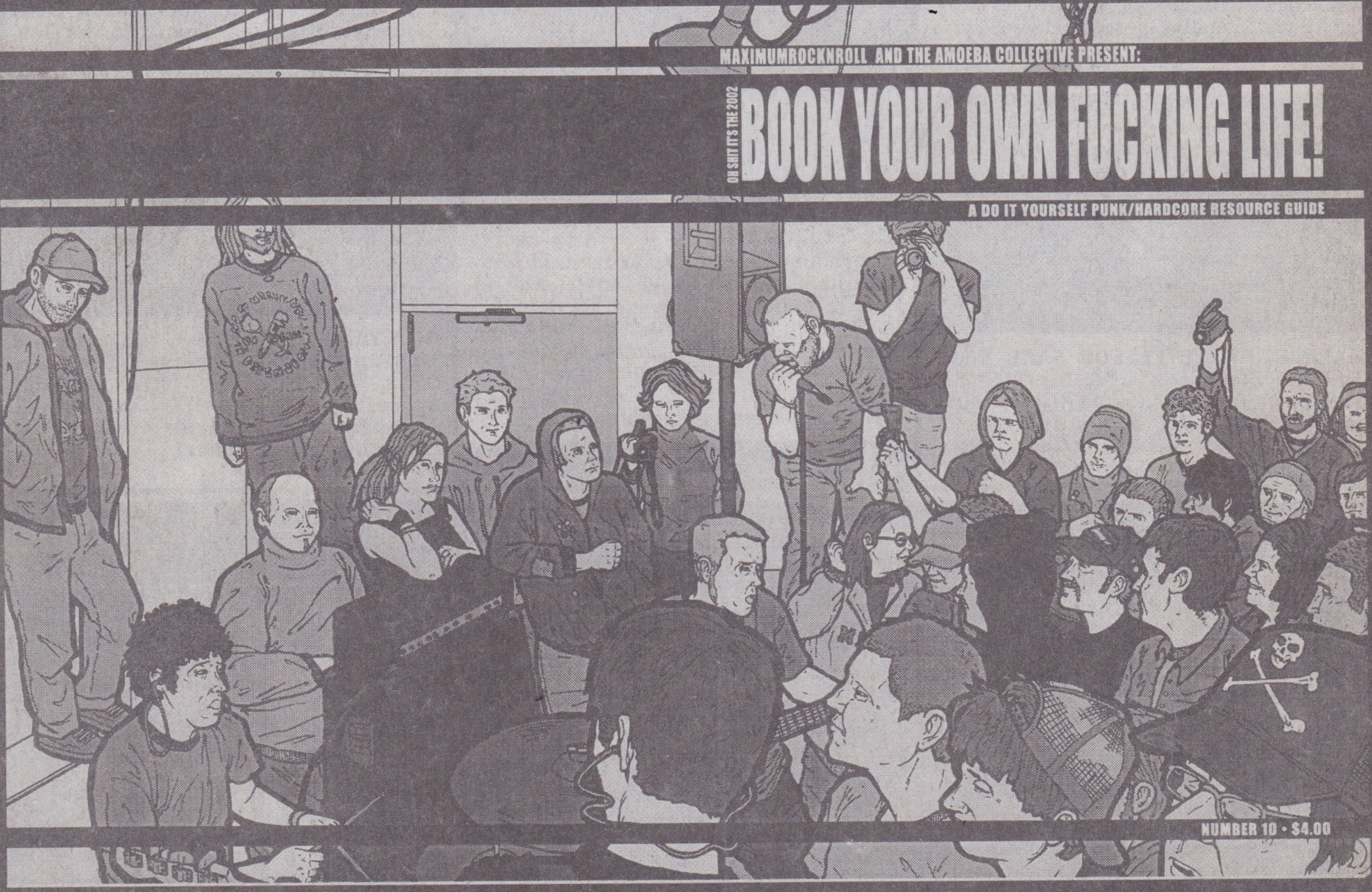
HC VIDEOS FOR SALE - 5 sets on one vid for $11 ppd in USA. Dropdead, Tear It Up, DS13, Minor Threat, YOT, Negative Approach, Locust, KYI and more! Prestonhyer@yahoo.com for a complete list and mailing information.



MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA
94146-0760

PRSRT STD
US POSTAGE PAID
SAN FRANCISCO, CA
PERMIT No. 728

BOOK YOUR OWN FUCKIN' LIFE #10



The monster that is *Book Your Own Fuckin' Life* is back—with a vengance: BYOFL is the indispensible DIY resource guide for touring bands, record labels, pen pal seekers, travelling punks, zines and shameless self-promoters of all kinds. The Amoeba Collective stepped up to the task again, bringing you the most up-to-date edition *ever*. Stop being so damn jaded and pick up a copy.

2002 EDITION!

www.byofl.org

POST PAID PRICES
USA: $4, Canada: $4, Mexico: $4.50,
Asia/Australia: $9 (air)/$4.50 (surface)
to: MRR - PO Box 460760,
San Francisco, CA. 94146 USA

IN EUROPE/UK
ACTIVE DISTRIBUTION,
B.M. Active, London WC1N 3XX, England